
সত্যং বলং কেবলং



A FEW
SPECIMENS OF INDIAN SONGS.

BY

SOURINDRO MOHUN TAGORE, MUS. DOC.,

SANGITA NÁYAKA AND SANGITA SÁGARA OF NEPAUL ;
FOUNDER AND PRESIDENT OF THE BENGAL MUSIC SCHOOL;
FELLOW OF THE UNIVERSITY OF CALCUTTA ;
MEMBER OF THE ROYAL ASIATIC SOCIETY, AND FELLOW OF THE ROYAL
SOCIETY OF LITERATURE, GREAT BRITAIN AND IRELAND ;

HONORARY MEMBER OF THE
ROYAL ACADEMY OF MUSIC, STOCKHOLM, SWEDEN ; OFFICER D'ACADEMIE,
PARIS ; ASSOCIATE MEMBER OF THE ROYAL ACADEMY OF SCIENCE,
LETTERS AND FINE ARTS OF BELGIUM ;

CORRESPONDING MEMBER OF THE ROYAL MUSICAL SOCIETY OF AMSTERDAM ;
FOREIGN MEMBER OF THE ROYAL PHILOLOGICAL AND ETHNOGRAPHICAL
INSTITUTION OF NETHERLANDS INDIA AT THE HAGUE ;

CORRESPONDING MEMBER OF THE
ROYAL UNIVERSITY OF GENEVA ; SOCIO ONORARIO OF THE ROYAL ACADEMY OF
ST. CECILIA, ROME ; SOCIO ONORARIO SOCIETA DIDASCALICA ITALIANA ;
ACCADEMICO CORRISPONDENTE OF THE ACADEMY OF THE
ROYAL MUSICAL INSTITUTE OF FLORENCE ;

SOCIO CORRISPONDENTE OF THE ROYAL ACADEMY
OF RAFFAELLO, URBINO, ITALY ;
SOCIO BENEMERITO OF THE ROYAL UNIVERSITY OF PARMA ;
SOCIO ONORARIO OF THE PHILHARMONIC SOCIETY OF BOLOGNA ;

HONORARY MEMBER OF THE ARCHÆOLOGICAL SOCIETY OF ATHENS, GREECE ;
SOCIO ONORARIO OF ROYAL ACADEMY OF PALERMO, SICILY ;
AND
PATRON OF THE ATHENEUM OF THE ROYAL UNIVERSITY OF SASSARI,
SARDINIA ; &C., &C., &C.

Calcutta:

PRINTED BY I. C. BOSE & CO., STANHOPE PRESS, 249, BOW-BAZAR
STREET, AND PUBLISHED BY THE AUTHOR.

1879.

A FEW

Specimens of Indian Songs.

(1)

ALÁPA.

It is difficult to convey in writing an adequate idea of what an *Alápa* is. It is not a song—as the music is not set to any particular words, neither is it a tune or air, as it is not subject to the rules of any particular metre, and is not divided into "bars." Vocally speaking, it is the expression of a particular *Rága* (melody-type) in its fullest extent, either by means of "humming" or by the use of certain unmeaning words, such as *te, re, ne, tom,* &c. &c. An *Alápa* should thoroughly explain the character of the *Rága,* by showing the gradation and succession of the notes, giving prominence to the *vádi* or principal note, paying due attention to the other notes with reference to the length of their duration, and by avoiding the *bibádi* or inimical notes—that is such note or notes, the use of which would destroy the characteristic peculiarity of the *Rága.* It is invariably composed of four strains, each of which has to be sung in its turn in very slow time, and then promiscuously all, in successively quick multiples of it.

An *Alápa* can also be played on the *Mahatí Viná, Surbáhár,* and such other instruments as are capable of producing it, and the different modulations of the human voice can be partially imitated by means of a process, called the *murchhaná,* which is done by flicking the wire, to some extent, to the left of the fret, so as to produce uninterruptedly one to six notes, (as may be required) higher than the one represented by that fret, either in the ascending or descending succession.

(१)

आलाप।
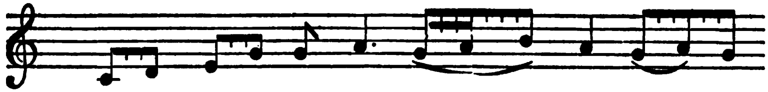
नेते तेरे नेरि तोम् ना ताना तोम् ना तोम् ना तेना तोम्।
तेरे नेते तोम् नेते तेरे ना तोम् नेना तेने तोम् नेते तेने तोम् ना।
नेते तेरे नेरि ना तोम् नेना तेरे ने तेरे ने तेरे नेते ने नान् ना।
नेते तेरे नेरि नेना तेरे नेने तेने ना तेने ने नान् ना तोम् नेते नाता
नेते ना तोम् नाते ना तोम्॥

RÁGINÍ BIBHÁSA.

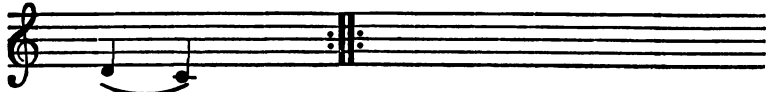
रागिणी विभास।

First Strain.

आस्थायी।
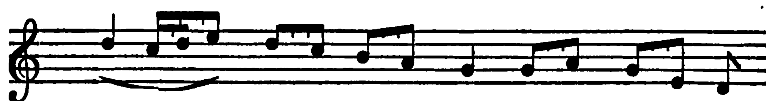






Second Strain.

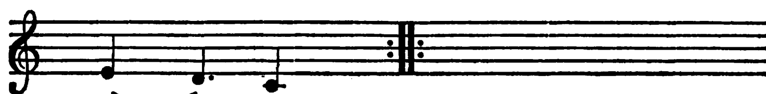
अन्तरा ।



Te re ne te tom ne te te re ná
ते रे ने ते तोम् ने ते ते रे ना



to — — m ne ná te ne tom ne te te ne —
तो ० ० म् ने ना ते ने तोम् ने ते ते ने ०



to m ná.
तो म् ना।

Third Strain.
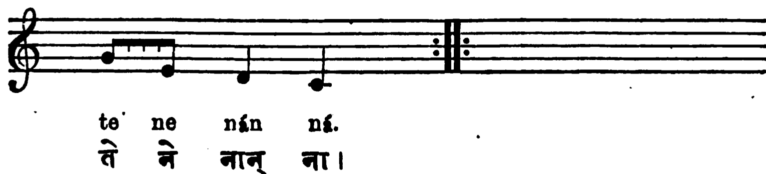
सञ्चारी ।



Ne te te re ne ri ná to m ne
ने ते ते रे ने रि ना तो म् ने
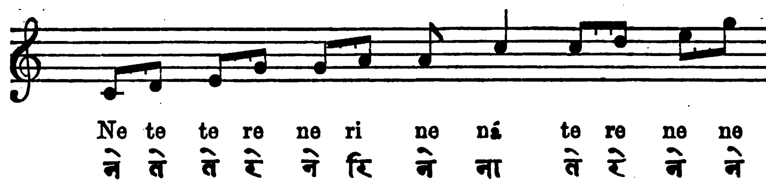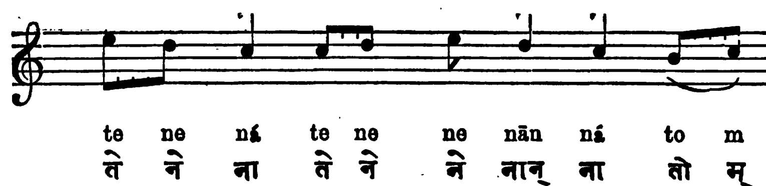


ná te re ne te re ne te re ne
ना ते रे ने ते रे ने ते रे ने
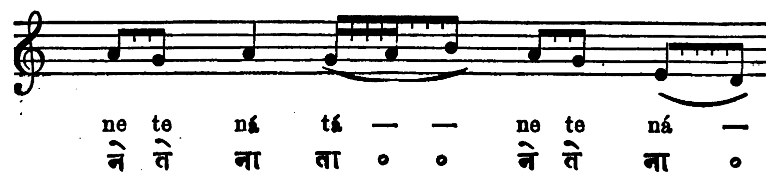


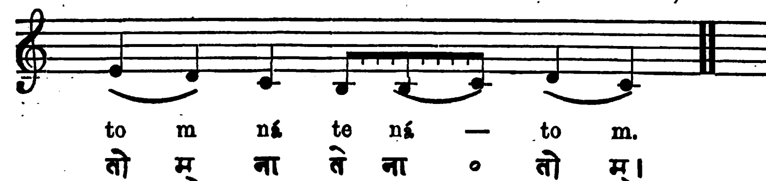
Fourth Strain.

आभोग।









(2)

SVARAGRÁMA.

The wordings of this species of song are simply the seven initial letters of the scale *sá, ri, ga, ma, pa, dha, ni.* These notes (and in some cases, some of them) are arranged according to the character of the particular *Rága* to which the piece is set and confined to particular *táls*, according to the option of the composer. The literal signification of the term *Svaragráma* is sol-faing or solmization. These songs have generally two strains.

(२)

स्वरग्राम।

RÁGINÍ BHÚPÁLÍ.
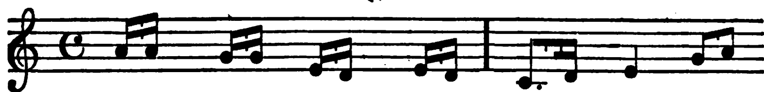
रागिणी भूपाली।

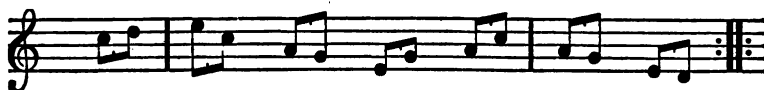
TÁLA MADHYAMÁNA.

ताल मध्यमान।

First Strain.
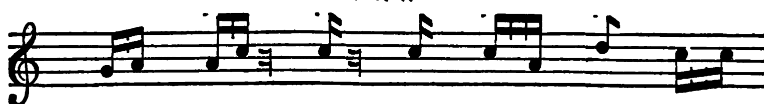
आस्थायी।
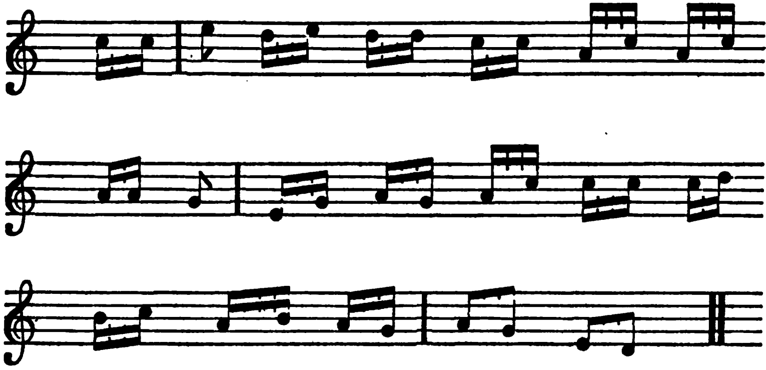




Second Strain.

अन्तरा।





(3)

TELENÁ.

THIS kind of song is generally composed of two strains, in which are used some unmeaning expressions, (*ne*, *te*, *tere*, *tome* &c.), similar to *rum*, *tum* &c. Sometimes expressions, representing the variety of sounds produced on the native drum-instrument, are used, such as, *dhá*, *dhá*, *kititák*, *terekiti*, &c. &c.

(३)

तीलेना ।

दर् नाता देरे दानि दिम् तान् ना ताना ना देर् देर् तोम् देर् देर् तोम् देर् ता देरे ताना नाना ना देर् ना देर् ना ताना ना देर् देर् तोम् देर् देर् ताना । ना देर् देर् दानि तोम् देर् देर् ताना नाना नाना ताना देरे नेता दिम् दिम् ता थुम् ताना ना ताना ना तोम् देर् देर् देर् दानि धा किटि धाधा किटि ताक् तेरे किटि धाधा किटि ताक् तेरे किटि धाधा ।

RÁGINÍ LUMA.
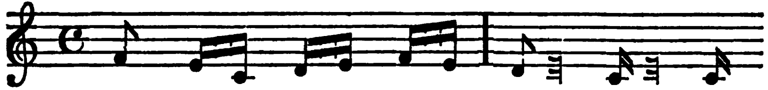
रागिणी लुम ।

TÁLA MADHYAMÁNA.

ताल मध्यमान ।
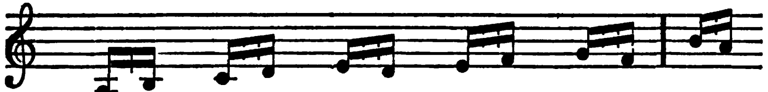
First Strain.

आस्थायी ।
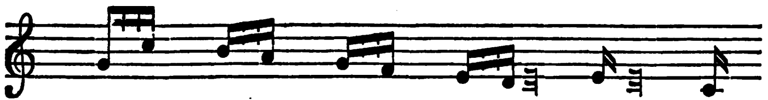


Der ná tá de re dá ni dim tán ná

देर् ना ता दे रे दा नि दिम् तान् ना
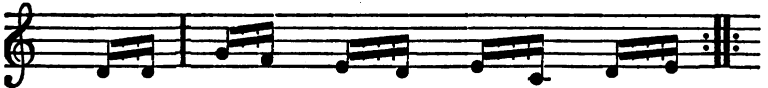


tá ná ná der der tom der der tom der tá de

ता ना ना देर् देर् तोम् देर् देर् तोम् देर् ता दे



re tá ná ná ná ná der ná der ná

रे ता ना ना ना ना देर् ना देर् ना

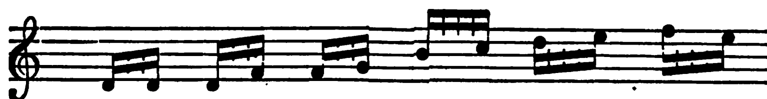


tá ná ná der der tom der der tá ná.

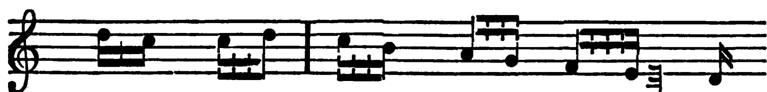
ता ना ना देर् देर् तोम् देर् देर् ता ना ।

Second Strain.
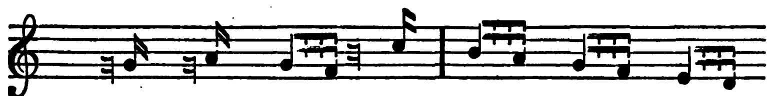
अन्तरा ।
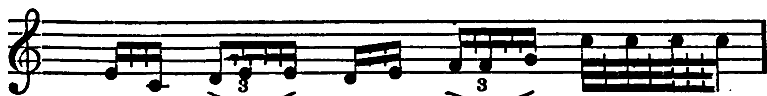


Ná der der dá ni tom der der tá ná ná ná
ना देर् देर् दा नि तोम् देर् देर् ता ना ना ना
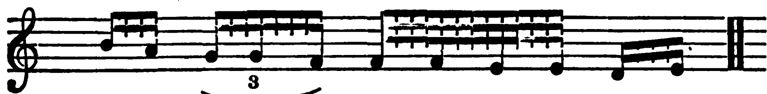


ná ná tá ná de re ne tá dim dim tá
ना ना ता ना दे रे ने ता दिम् दिम् ता



lum tá ná ná tá ná ná tom der der der
लुम् ता ना ना ता ना ना तोम् देर् देर् देर्



dá ni dhá ki ti dhá dhá ki ti ták te re ki ti
दा नि धा कि टि धा धा कि टि ताक् ते रे कि टि



dhá dhá ki ti ták te re ki ti dhá dhá.
धा धा कि टि ताक् ते रे कि टि धा धा ॥

(4)

TRIBUT.

The *Tribut* is generally composed of three parts, one of which contains the expressions of the *Telená*, another, those of the *Svaragráma*, and a third, of the drum. In some of these songs, a few descriptive words are put, but in all specimens of this kind, the expression "*Tribut*" must be used.

(४)

त्रिवट।

ओ देर् ताना तोम् देर् दानि ओ देर् ताना तोम् देर् दानि दानि तारे दानि। ता दिम् ता तादिम् ता ओ ताता नाना ना नाना तादेर् ता देर् देर् देर् देर् देर् ठं नं नं नं नं नं नं नं श्याम दानि। किड़ि किड़ि नानाकिड़ि किड़ि नाना दिग् दिग् दिग् दिग् दिग् दिग् दिग् दिग् श्याम दास प्रभु त्रिवट गाडे ताक् दानि॥

RÁGINÍ HÁMIRA.
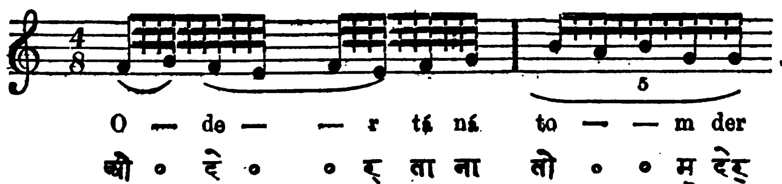
रागिणी हामिर।

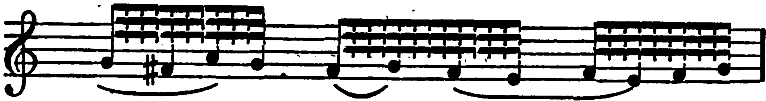
TÁLA KÁOYÁLÍ.

ताल काओयाली।

First Strain.

आस्थायी।
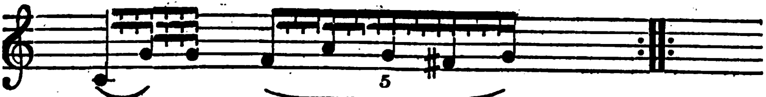




dá — — ni o — de — — r tá ná

दा ० ० नि ओ ० दे ० ० र् ता ना



to — — m der dá — ni — — dá ni

तो ० ० म् देर् दा ० नि ० ० दा नि
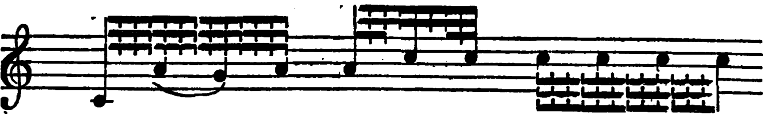


tá — re dá — ni — —.

ता ० रे दा ० नि ० ० ।
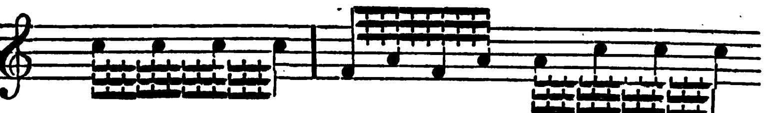
Second Strain.

अन्तरा ।
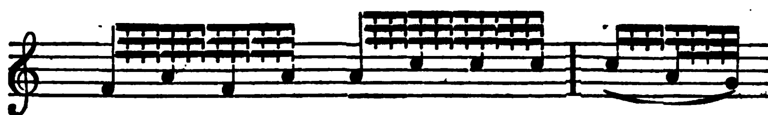


Tá di m tá tá dim tá o tá tá ná

ता दि म् ता ता दिम् ता ओ ता ता ना



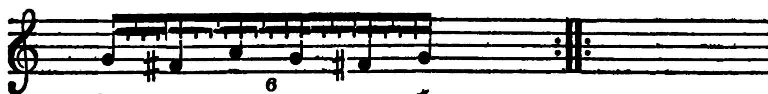
ná ná ná ná tá der ná der der der der der

ना ना ना ना ता देर् ना देर् देर् देर् देर् देर्



dhañ nañ nañ nañ nañ nañ nañ nañ drá — m

ठं नं नं नं नं नं नं नं द्रा ० म्
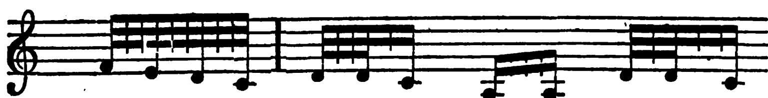


dá — — ni — —.
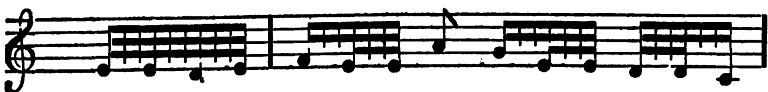
दा ० ० नि ० ०।

Third Strain.
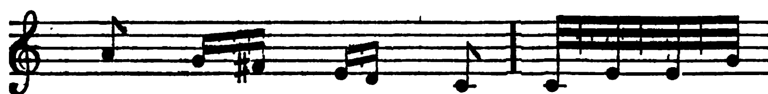
अन्तरा।











kiri kiri ná ná

किड़ि किड़ि ना ना



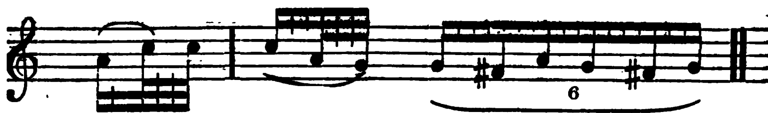
kiri kiri ná ná dig dig dig dig dig dig dig dig

किड़ि किड़ि ना ना दिग् दिग् दिग् दिग् दिग् दिग् दिग् दिग्



s'yá ma dá — sa pra bhu tri — ba ta

श्या म दा ० स प्र भु त्रि ० ब ट



gá — ñe tá — k dá — — ni — —.

गा ० ङे ता ० क् दा ० ० नि ० ०।

---

(5)

CHATURANGA.

This is a species of song which should be composed of four strains, one of which must contain descriptive words, another, expressions of the *Telená*, a third, those of the *Svaragráma*, and a fourth, of the drum. It is sometimes composed

of two Strains, but within this limit, all the four requisite conditions must be fulfilled. In some part of the piece, the word "*Chaturanga*" must have a place.

(५)

चतुरंग।

गाइए चतुरंग गाइए चतुरंग चतुरतान सुविधमको गाए बजाए रिझाए देखव सुनाके कर चतुर ढंग गाइए चतुर। जोठेराग दुगनकहुनागरंग गाइए चतुर। तारे दानि तारे दानि तादारे तादारे दानि धेइ एइ एइया एइ एइ एइया। धाकिटिकिटि किटिधा किटि किटि किटि धाकिटि किटिताक् किटिताक् धाएसेने चतुरंगकि ढंग गाइए चतुर।

RÁGINÍ LALITA.

रागिणी ललित।

TÁLA MADHYAMÁNA.

ताल मध्यमान।

First Strain.

आस्थायी।

Gá — i — e — cha tu rañ — —
गा ० इ ० ए ० च तु रं ० ०

ga — — — — gá — i — e —
गा ० ० ० ० गा ० इ ० ए ०
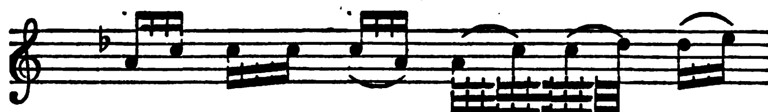


cha tu rañ ga cha tu ra tá — na

च तु रङ् ग च तु र ता ० न
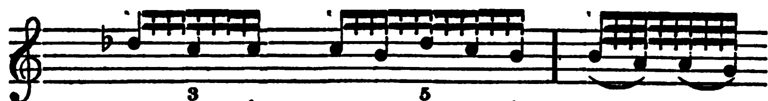


gu ṇi ya — — — — na ko gá —

गु णि य ० ० ० ० न को गा ०
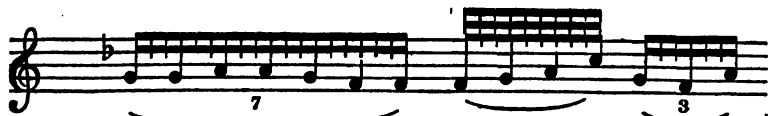


e bá já e ri — jhá — e — de —

ए बा जा ए रि ० झा ० ए ० दे ०
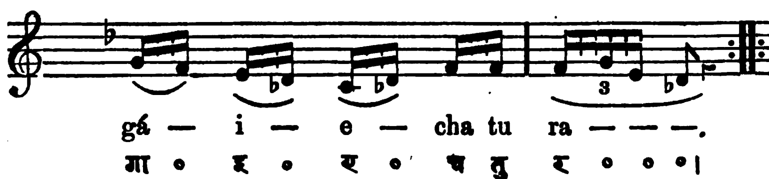


kha ba s'u ná — — ñe — ka — ra —

ख ब शु ना ० ० ञे ० क ० र ०
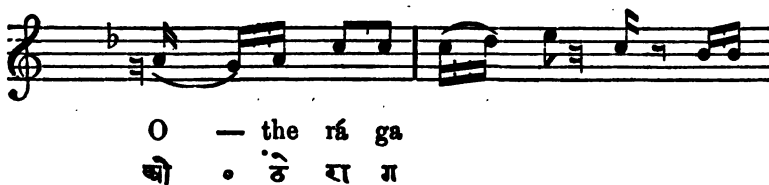


cha tu — — — — — ra dhañ — — — — — ga
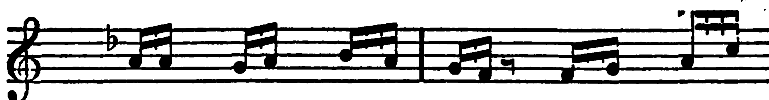
च तु ० ० ० ० ० र ढङ् ० ० ० ० ० ग
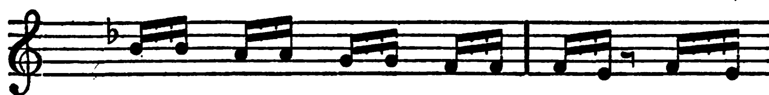


Second Strain.

अन्तरा।
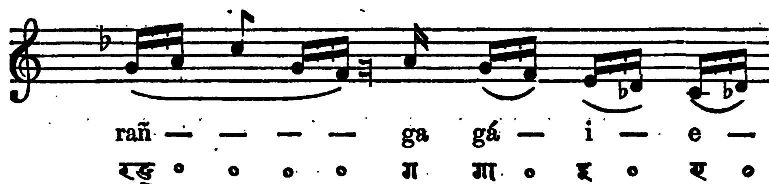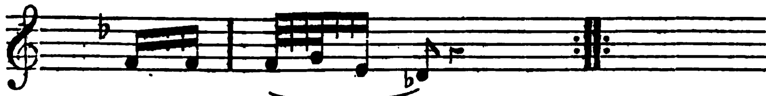








du ga na ka ha lá — — — ga
दु ग न क ह ला ॰ ॰ ॰ ग





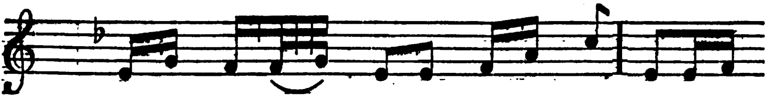
cha tu ra — — —.
च तु र ० ० ०।

Third Strain.

सञ्चारी ।



Tá re dá ni tá re dá ni tá dá re tá
ता रे दा नि ता रे दा नि ता दा रे ता



dá re dá ni — thei ei e i yá ei e i
दा रे दा नि ० थेइ एइ ए इ या एइ ए इ
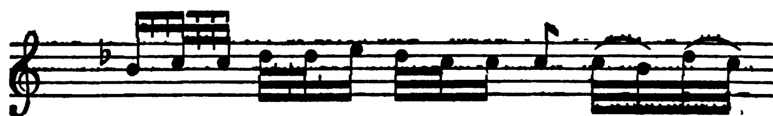


e i yá.
ए इ या।

Fourth Strain.

आभोग ।

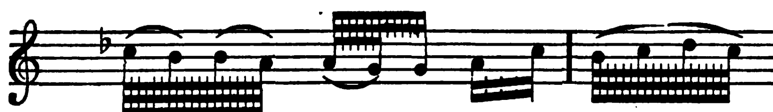


Dhá ki ti ki ti ki ti dhá ki ti ki ti ki ti
धा कि टि कि टि कि टि धा कि टि कि टि कि टि
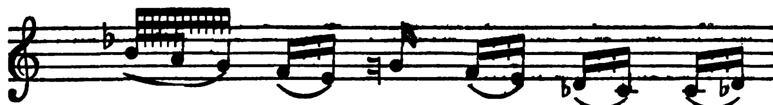


dhá ki ti ki ti ták ki ti ták dhá e — se —

धा कि टि कि टि ताक् कि ठि ताक् धा ए ० से ०
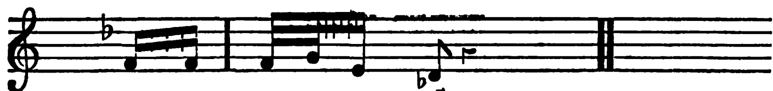


ne — cha — tu — rañ ga ki dhañ — — —

ने ० च ० तु ० रङ्ग ग कि ढङ्ग ० ० ०



— — — — — ga gá — i — e —

० ० ० ० ० ग गा ० इ ० ए ०



cha tu ra — — —.

च तु र ० ० ०।

---

(6)

DHRUPADA.

"The *Dhrupada* may properly be called the heroic song of Hindustan. The subject is frequently the recital of some of the memorable actions of their heroes or other didactic theme,"

or the glories of the Gods. The style is very masculine, grave and eminently fitted for solemn occasions. The old Sanskrit *Dhrubapada* or *Dhrupada* was brought to its present state by the Rájah Mán of Gwalior, who is also said to have composed and sung many *Dhrupadas* in the Hindustanee language.

(६)

ध्रुपद।

आजु मन भाओन कि छविनिके लागत तेरे आओन। बिन गुण माला विराजत ओरपर अधरण अञ्जन सोहाओम। नयना ताम्बुल ललाट महो वरकोट मगनभेए आजुके आओन। किन्नरके प्रभु तुम बड़ नायकर ओरि दरसपार प्रष्ट पओन॥

RÁGINÍ LALITA.

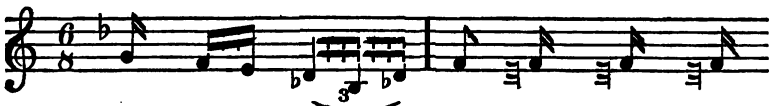
रागिणी ललित।

TÁLA CHAUTÁLA.

ताल चौताल।
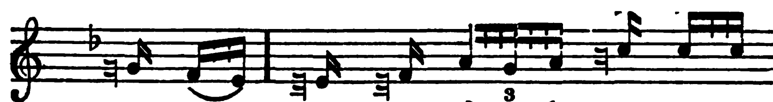
First Strain.

आस्थायी।



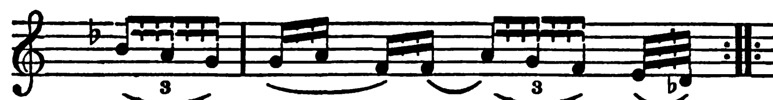
A' ju ma — — na bhá o na ki

आ जु म ० ० न भा ओ न कि



chha ba — ni ke — — lá ga ta te

छ व ० नि के ० ० ला ग त ते
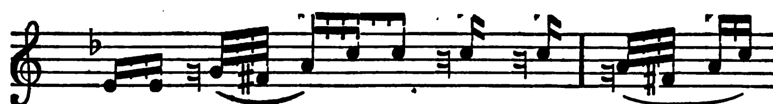


— — re á — — o — na — — —.

० ० रे आ ० ० ओ ० न ० ० ०।
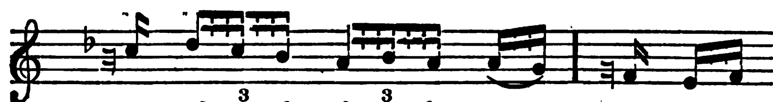
Second Strain.

अन्तरा।
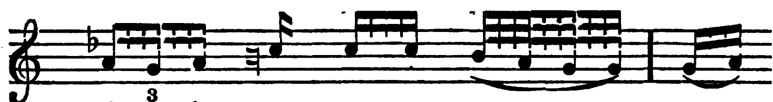


Bi na gu — — n̲a má lá bi rá — — ja

बि न गु ० ० ण मा ला बि रा ० ० ज



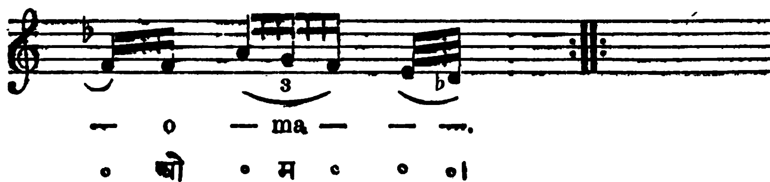
ta o ra — — pa — ra — a dha ra

त ओ र ० ० प ० र ० अ ध र
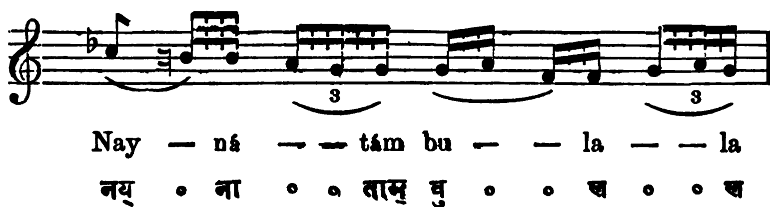


— — n̲a añ ja na — — — so há —

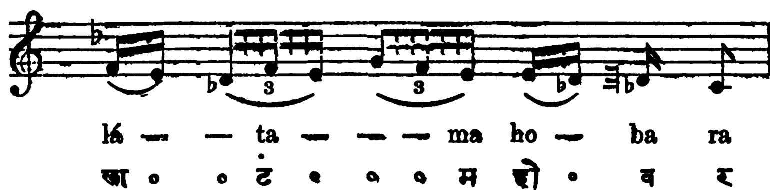
० ० ण अञ् ज न ० ० ० सो हा ०
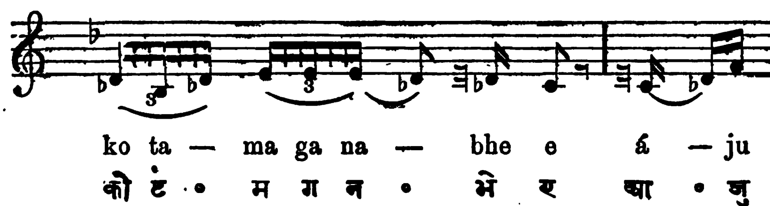


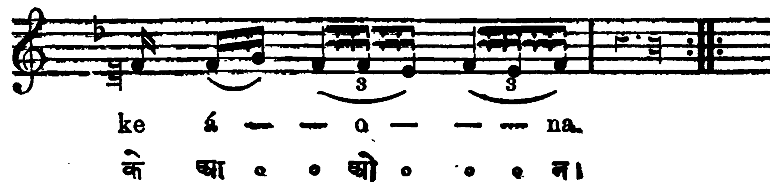
Third Strain.

सञ्चारी ।
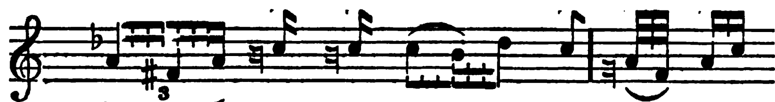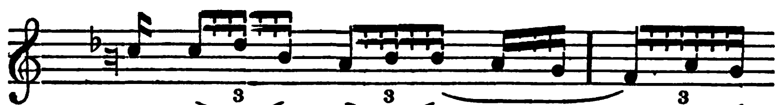








Fourth Strain.

आभोग ।
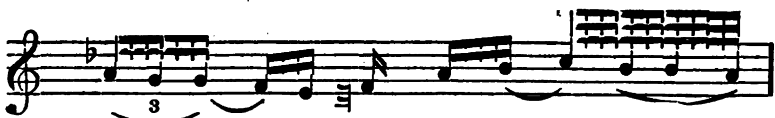


Kin — — na ra ke — pra bhu tu — ma ba

किन् ∘ ∘ न र के ∘ प्र भु तु ∘ म ब
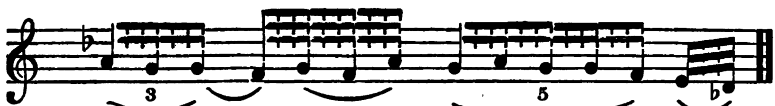


hu ná — — — ya ka — — — ra —

हु ना ∘ ∘ ∘ य क ∘ ∘ ∘ र ∘



o — ri — da ra sa pá — — ra —

ओ ∘ रि ∘ द र स पा ∘ ∘ र ∘



gri — ha — pa — — o — — na — — —.

गृ ∘ ह ∘ प ∘ ∘ ओ ∘ ∘ न ∘ ∘ ∘ ।

(7)

VISHNUPADA.

THE *Vishnupada* is a kind of hymn, of which the glory of of the Hindu God Vishnu forms the subject. There is no fixed rule as to the number of strains in which the pieces are to be composed. Suradása Bábájí, a blind Hindu mendicant, who lived in the reign of the Mogul Emperor Akbar Shah, is known to have been the first composer of songs of this description, and is credited with the composition of 1,25,000 hymns.

(७)

विष्णुपद् ।

मायेपर् मुकुट श्रुति कुण्डल विशाले भाले अलक कुटिल सोहलीनद गञ्जन। कछ निकषितकतिकिङ्किणि विचित्रतट पीताम्बर अङ्गमे विराजे द्युति वैजली ॥

RÁGINÍ LUMA.
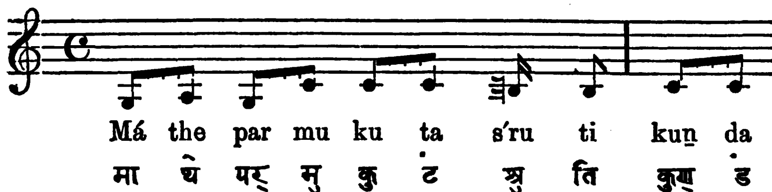
रागिणी लुम ।
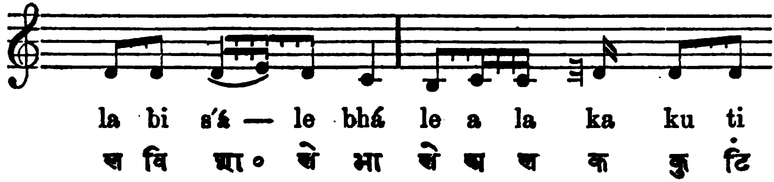
TÁLA MADHYAMÁNA.

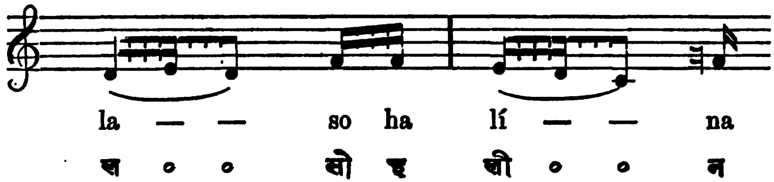
ताल मध्यमान ।
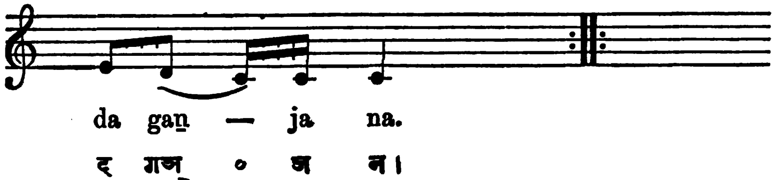
First Strain.

आस्थायी ।
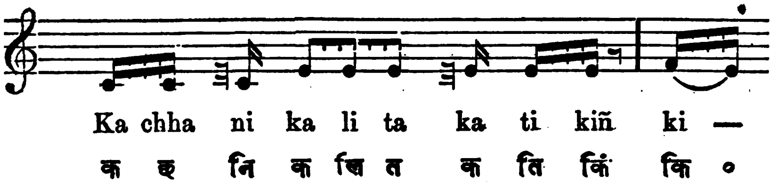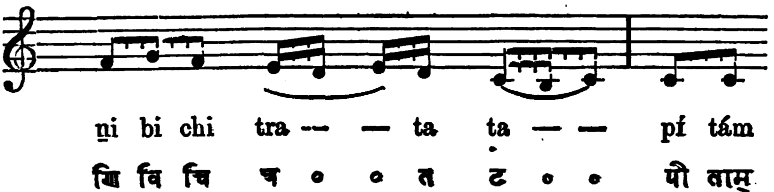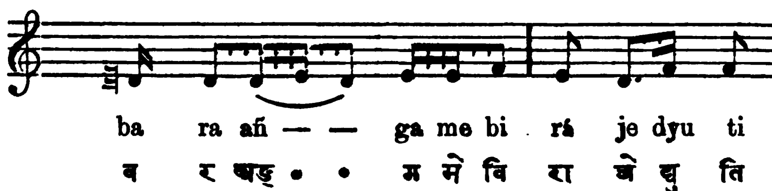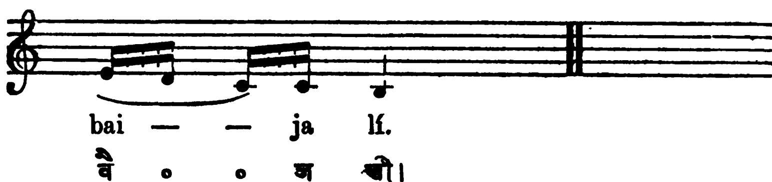








Second Strain.

अन्तरा ।









---

(8)

BHAJANA.

THIS is a species of hymn very popular amongst the *Hindusthanis*. Suradása and Tulasidása, are known to have been the best composers of these songs. The former sings the virtues of Krishna, the latter, those of Ráma. Suradása Bábájí, the blind poet and musician, was a staunch follower of Vishnu or Krishna. Tulasidása, well-known for his poetical compositions regarding the life and virtues of Ráma and Síta, died in the reign of the Emperor Jehangir Shah.

(८)

भजन।

जय नारायण ब्रह्म परायण श्रीपति कमलाकान्तं। नाम अनन्तको काहा लागि वरणन शेषहि पावो न अन्तं। शिव सनकादि आदिब्रह्मादिक नारद ध्यान धरन्तं। मच्छ कच्छ सूकरवर नरहरि वामनरूप

धरन्तं। परसुराम रामचन्द्र भेइ हे कोटिके लीला करन्तं। जन्मलियो वसुदेवकि गृहते यशोमती गोद खेलन्तं। पयसि पाताल कालीनाग नाथ्यो फणी बिच नृत्य करन्तं। बलभद्र भेये दैत्य संहारे कंसके केश गहन्तं। जगनाथ होइ जगचिन्तामणि बैठ रह्यो निचिन्तं। कलिबिच हरय चकलङ्की है ए जगदीश्वर भगवन्तं। दशमस्कन्द भागवत गाये सुर सारख भगवन्तं।

RÁGINÍ YOGIYÁ-BHAIRABA.
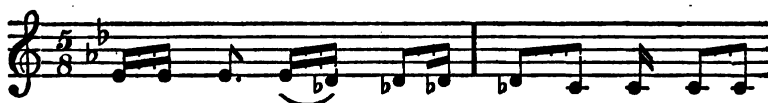
रागिणी योगिया-भैरव।

TÁLA KÁHÁRBÁ.

ताल काहारबा।

First Strain.

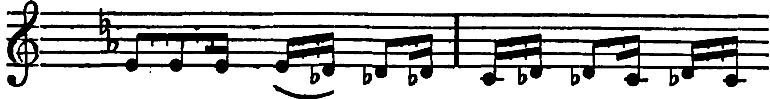
आस्थायी।
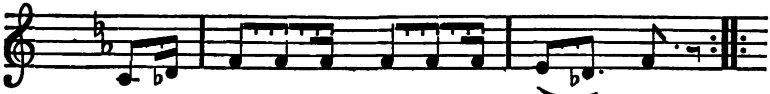




Second Strain.

अन्तरा ।
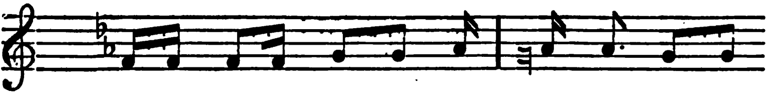


ná ma a na n ta ko ká há lá gi ba ra
ना म अ न न् त को का हा ला गि ब र
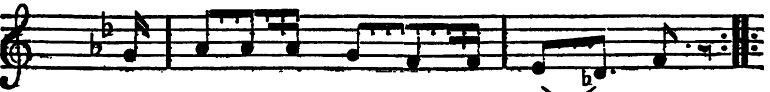


na na s'e sha hi pá bo na a n tañ.
न न शे ष हि पा बो न अ न् तं।

Third Strain.

तृतीय अन्तरा ।
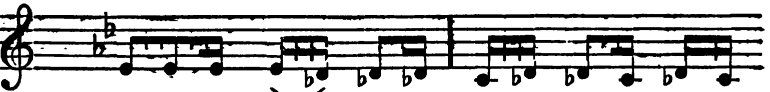


S'i ba sa na ká di á di brah má di
शि ब स न का दि आ दि ब्र ह्मा दि
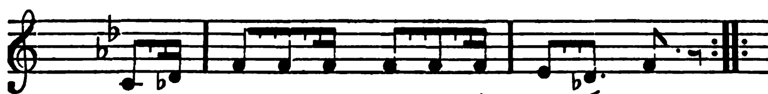


ka ná ra da dhyá na dha ra n tañ.
क ना र द ध्या न ध र न् तं।

Fourth Strain.

चतुर्थ अन्तरा ।



Mach chha kach chha — s'ú ka ra ba ra na ra ha
मच् छ कच् छ ० शू क र ब र न र ह
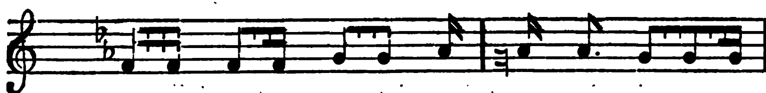


ri bá ma na rú pa dha ra — n tañ.

रि बा म न रू प ध र ० न् तं।
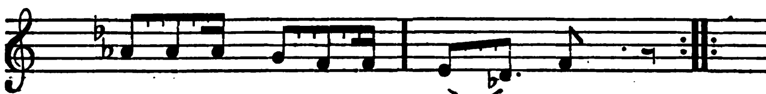
Fifth Strain.

पञ्चम अन्तरा।



Pa ra s'u rá ma rá ma chan dra bhe i he

प र शु रा म रा म चन् द्र भे इ हे
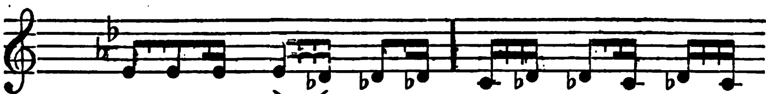


ko ti ke lí lá ka ra n tañ.

को टि के ली ला क र न् तं।

Sixth Strain.

षष्ठ अन्तरा।



Jan ma li o — ba su de ba ki gri ha te

जन् म लि ओ ० व सु दे व कि गृ ह ते

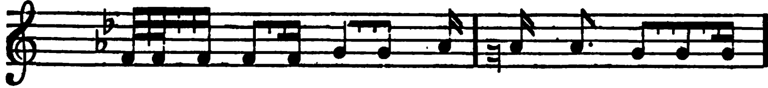


ya s'o ma tí go da khe la — n tañ.

य शो म ती गो द खे ल ० न् तं।
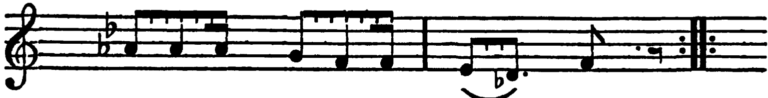
Seventh Strain.

सप्तम अन्तरा।



Pa ya si pá tá la ká lí ná ga ná thyo pha

प य सि पा ता ल का ली ना ग ना थ्यो फ
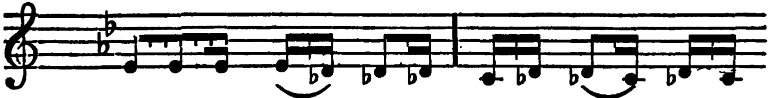


'ṉí bi cha nri tya ka ra n tañ.

णी बि च नृ त्य क र न् तं।

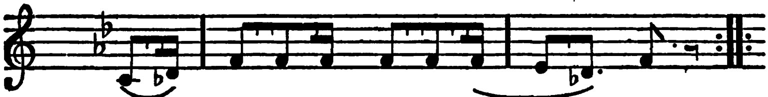
Eighth Strain.

अष्टम अन्तरा।



Ba la bha dra — bhe ye dai tya sa ñ há re

ब ल भ द्र ० भे ये दै त्य सं ० हा रे
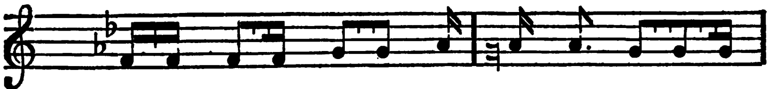


ka ñ sa ke ke s'a gra ha — n tañ.

कं ०• स के के ग्र ग्र ह ० न् तं।

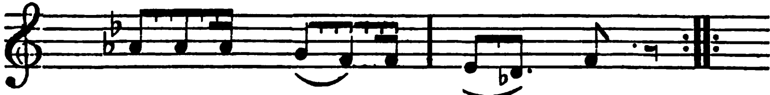
Ninth Strain.

नवम अन्तरा।



Ja gra ná tha ho i ja ga chin tá ma ṉi

ज ग्र ना थ हो इ ज ग चिन् ता म णि
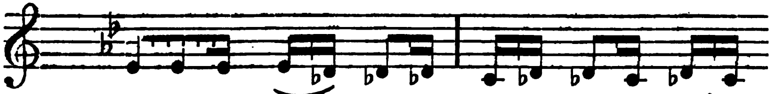


bai tha ra ho — ni chi n tañ.

बै ठ र हो ० नि चि न् तं।

Tenth Strain.

दशम अन्तरा।



Ka li bi sha — ha ra ṉa a ka lañ kí hai

क लि वि ष ० ह र ण अ क लङ् की है

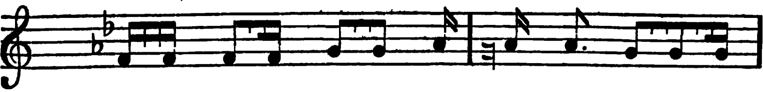


e ja ga dí s'va ra bha ga ba n tañ.

ए ज ग दी श्व र भ ग व न् तं।

Eleventh Strain.

एकादश अन्तरा।



Da s'a mas kan da bhá ga ba ta gá ye su

द श म स्कन् द भा ग व त गा ये सु



ra sma ra ṉa bha ga ba ñ tañ.

र स्म र ण भ ग व न् तं।

(9)

JAT.

THIS kind of song contains a number of strains, each of which is composed in a different dialect and set to a different *Rága* and *Tála*. According to some authorities, the difference in the *Tála* is not an absolutely necessary condition.

(९)

जाट।

चतुरङ्ग पचरङ्ग हरगुणियन सङ्ग रङ्ग वरङ्ग बनाए कह तुहे। इए एकरङ्ग दुसरङ्ग हे नब्धो रस रङ्ग बनाए गुणे तुहे। सा रि ग म सुधे साधे जिया धरिए। देर् देर् दानि दिम् तादेरे दानि ना देर् देर् दानि ता दिम् ताना नाना दिम् तादारे दानि देरेना देरेना दिम् दिम् तादिम् ताना नाना नाना तादेरे दानि तादानि नादेरे दानि। मृदङ्ग बाजाओत ताथेइ ताता पटआ धरआ तिथा हस्तक भेद तादित् धुनना मथभ उचारआ। आय् करिम्के आज खां जाने गयेव् गवरोत रसा उजि फखोर्दारी दोस्तारा कुजा कुनि मद्दहम् तोके वादुस्म नानजर्दारो। बलगल आलाव कमालहि कसफहा जाव जमालहि हसनत जनाखो सालहि सास्त् अले इया लहि। प्रणमामि शम्भुं शिवं सकलमङ्गलं पञ्चाननपरमयोगैकनिलयं।

SRÍ-RÁGA.
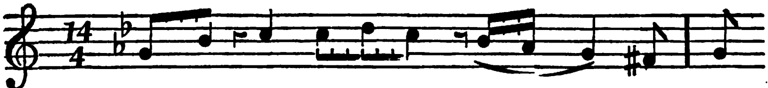
श्रीराग।

TÁLA TEOTA.

ताल तेओट।

First Strain.

आस्थायी।
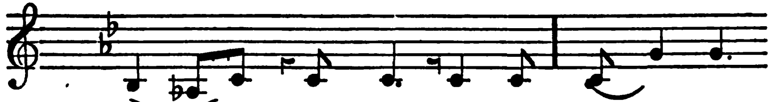


Cha tu rañ ga pa cha ra — ñ ga ha

च तु रङ् ग प च र ० ङ् ग ह
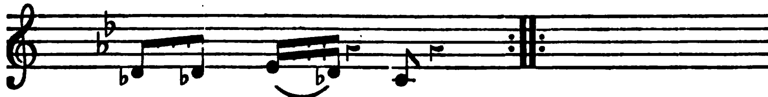


ra gu ṉi — ya na — sañ ga —

र गु णि ० य न ० सङ् ग ०



ra ñ ga ba rañ ga ba ná — ye

र ङ् ग ब रङ् ग ब ना ० ये



ka ha tu — he.

क ह तु ० है।

Second Strain.

अन्तरा।
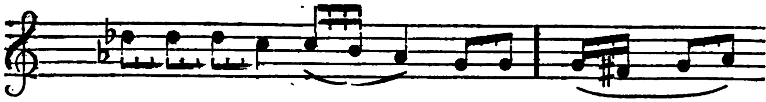


I e e ka ra ñ ga hap ta

इ ए ए क र ङ् ग हप् त
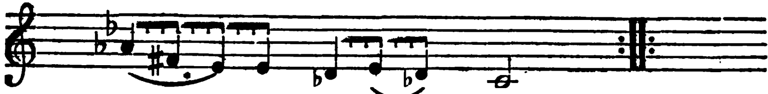


ra — — — ñ ga he — — — — —

र् ० ० ० ङ् ग है ० ० ० ० ०



na o ra sa ra — ñ ga ba ná — — —

न ओ र स र ० ङ ग ब ना ० ० ०



e — — gu n̲e tu — he.

ए ० ० गु णे तु ० हे।

RÁGIN̲Í IMAN-KALYÁN̲A.
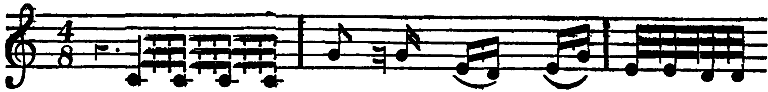
रागिणी इमन-कल्याण।

TÁLA KÁOYÁLÍ.

ताल काओयाली।

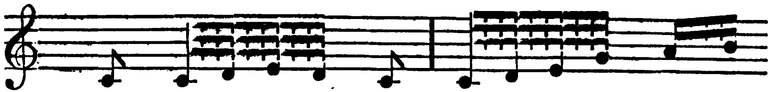
Third Strain.

तृतीय अन्तरा।
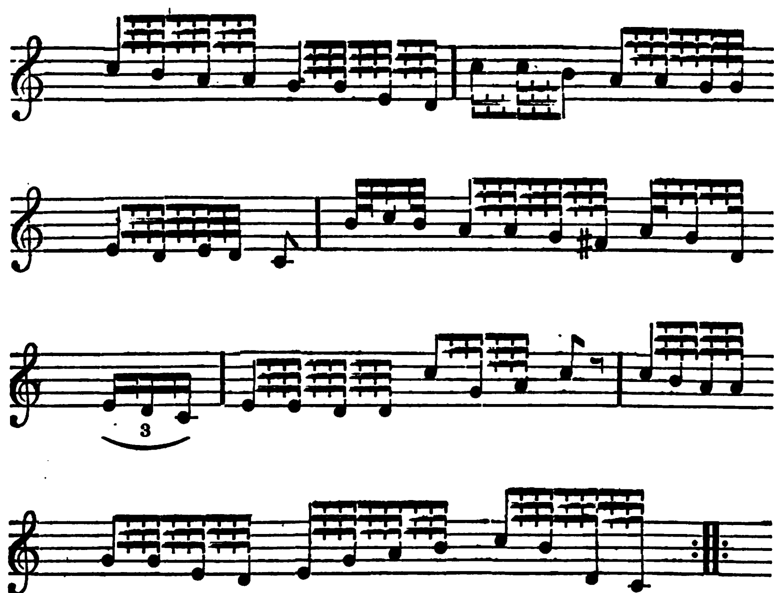


Sá ri ga ma su dhe sá — dhe — ji yá dha ri

सा ऋ ग म सु धे सा ० धे ० जि या ध रि



e.

ए।



RÁGIṈÍ KEDÁRÁ.
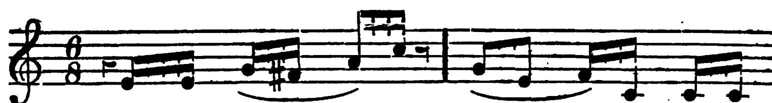
रागिणी केदारा ।

TÁLA EKATÁLÁ.

ताल एकताला ।
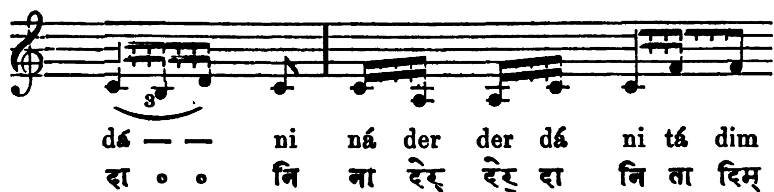
Fourth Strain.
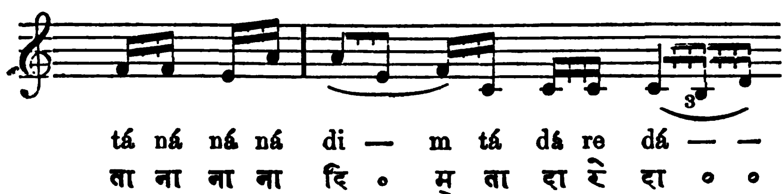
चतुर्थ अन्तरा ।
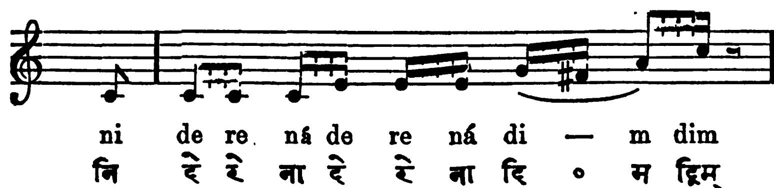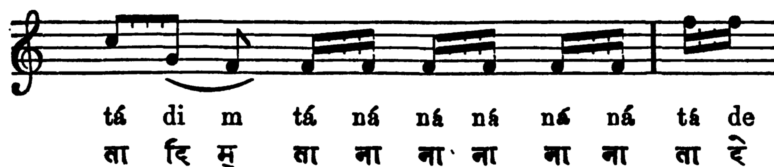


Der der dá — — ni di — m tá de re
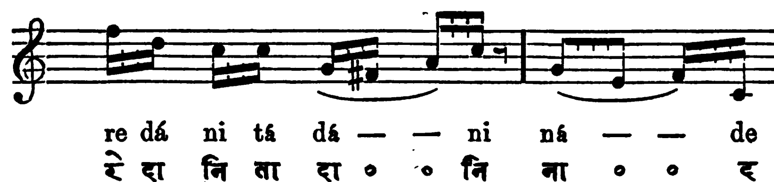
देर् देर् दा ० ० नि दि ० म् ता दे रे

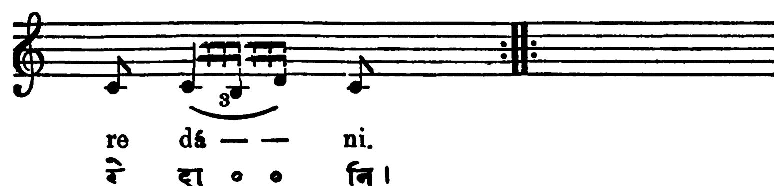

dá — — ni ná der der dá ni tá dim
दा ० ० नि ना देर् देर् दा नि ता दिम्


tá ná ná ná di — m tá dá re dá — —
ता ना ना ना दि ० म् ता दा रे दा ० ०


ni de re ná de re ná di — m dim
नि दे रे ना दे रे ना दि ० म दिम्


tá di m tá ná ná ná ná ná tá de
ता दि म् ता ना ना ना ना ना ता दे


re dá ni tá dá — — ni ná — — de
रे दा नि ता दा ० ० नि ना ० ० द


re dá — — ni.
रे दा ० ० नि।

RÁGINÍ BÁGIŚVARÍ.

रागिणी वागीश्वरी ।

TÁLA ÁRÁCHAUTÁLA.

ताल आड़ा चौताल ।

Fifth Strain.

पञ्चम अन्तरा ।

Mri dan ga bá já — — — — — — — — o
मृ दङ् ग बा जा ० ० ० ० ० ० ० ० ओ

ta — — — — tá — the — — — i — — —
त ० ० ० ० ता ० थे ० ० ० इ ० ० ०

tá tá — — — pa ra ṉa dha ra ṉa — —
ता ता ० ० ० प र ण ध र ण ० ०

ti yá — has ta ka bhe — — da — tá —
ति या ० हस् त क भे ० ० द ० ता ०



di t thu n ná — — — — — pra tha

दि त् थु न् ना ० ० ० ० ० प्र थ



ma uch chá — — ra ṉa.

म उच् चा ० ० र णा।

RÁGIṈÍ MADHUMÁDHABÍ SÁRANGA.
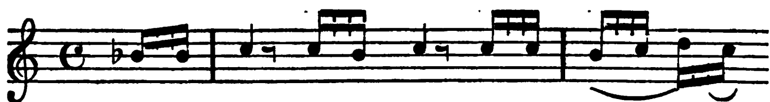
रागिणी मधुमाधवी-सारङ्ग।

TÁLA MADHYAMÁNA.

ताल मध्यमान।
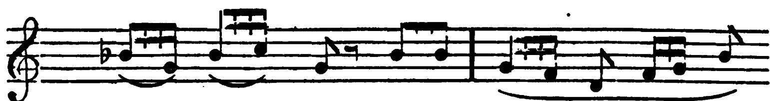
Sixth Strain.

षष्ठ अन्तरा।
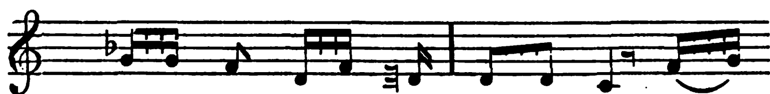


Áy ka rí ma ke á j khán já — — ne

आय् क रि म के आ ज् खाँ जा ० ० ने



— — ga — eb ga ba ro — — — — —

० ० ग ० एब् ग ब रो ० ० ० ० ०



ta ra sá u ji pha khor dá ri do s

त र सा उ जि फ खोर् दा रि दो स्
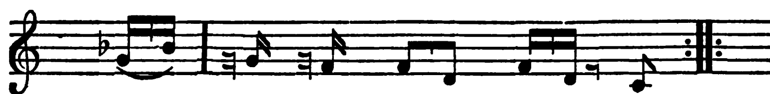


tá — rá ku já — ku ni — ma ha

ता ० रा कु जा ० कु नि ० म ह



ru — — — — m to — ke bá — — —

रु ० ० ० ० म् तो ० के बा ० ० ०



— — dus ma ná na jar dá rí.

० ० दुस् म ना न जर् दा री।

RÁGIN̲Í PARAJA.
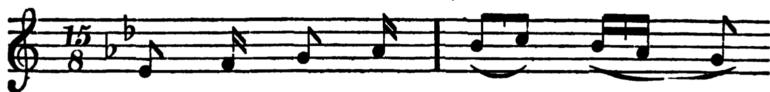
रागिणी परज।

TÁLA SAOYÁRÍ.

ताल सओयारी।
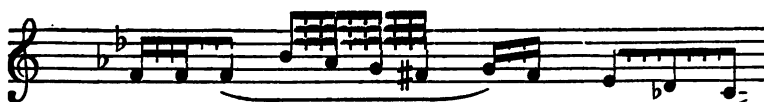
Seventh Strain.

सप्तम अन्तरा।
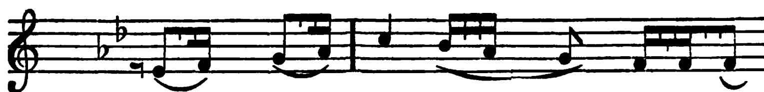


Ba la ga la á — lá — —

ब ल ग ल आ ० ला ० ०
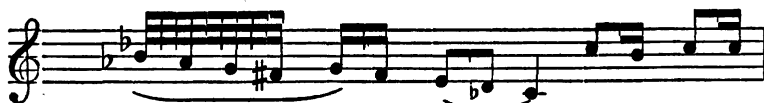


ba ka má — — — — — la hi — —

व क मा ० ० ० ० ० ल हि ० ०
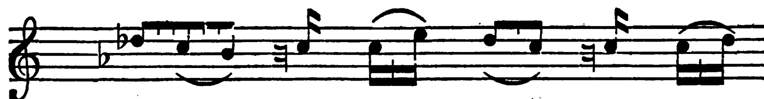


ka s pha d dá já — — ba ja má

क स् फ द् दा जा ० ० व ज मा
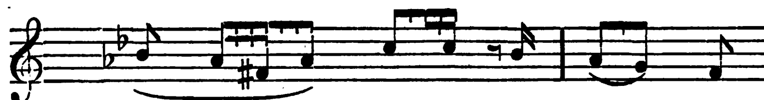


— — — — — la hi — — ha sa na ta

० ० ० ० ० ल हि ० ० ह स न त
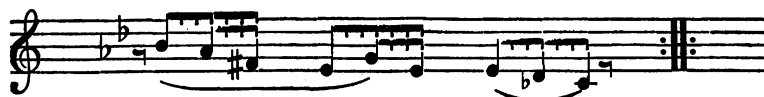


ja ná — kho s'á — — — la hi —

ज ना ० खो शा ० ० ० ल हि ०



— — — — sál lu a le — ha

० ० ० ० साल् लु अ ले ० ह



yá — — — — la hi — —.

या ० ० ० ० ल हि ० ०।

RÁGIṈÍ BEHÁG.
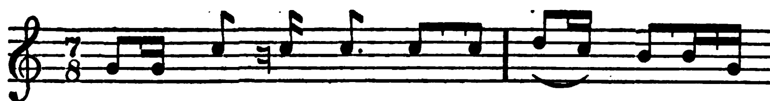
रागिणी वेहाग।

TÁLA JHÁṈPATÁL.
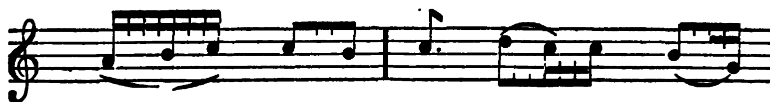
ताल झांपताल।

Eighth Strain.
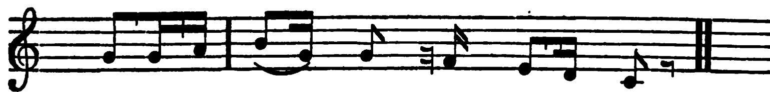
अष्टम अन्तरा।



Pra ṉa má mi s'am bhuñ s'i ba ñ sa ka la
प्र णा मा मि शम् भुं शि वं ॰ स क ल



ma — ñ ga lañ paṉ chá — na na —
म ॰ ङ् ग लं पञ् चा ॰ न न ॰



pa ra ma yo — gai ka ni la yañ.
प र म यो ॰ गै क नि ल यं।

(10)

KÁOYÁL-KÁLBÁNÁ.

This kind of song is composed in the Arabic language, and has for its subject the praise of the Almighty or of Mahomed the prophet. It is generally sung by a class of singers, known as the "*Kábáls.*"

(१०)

काओयाल-कालवाना।

आलेहक आऊ आल्लायाल्ते मूर्देखो दारा। समुझ बुझके साचि साचि साचि बात गोपाले भावे साचिके मनमे आचकहा यास्ते आम् नबिके दिल् दारा।

RÁGINÍ IMAN-KALYÁNA.
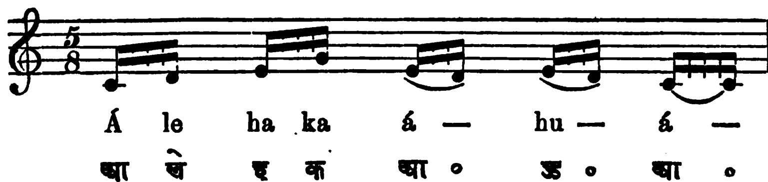
रागिणी इमन-कल्याण।

TÁLA SURPHÁKTÁ.

ताल सुर्फाक्ता।
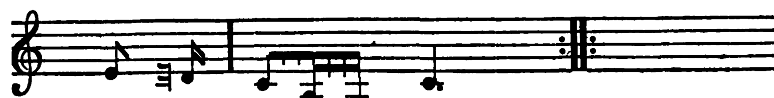
First Strain.

आस्थायी।





lá — — — — — — — yá s te mú r
ला ० ० ० ० ० ० ० या स् ते मू र्
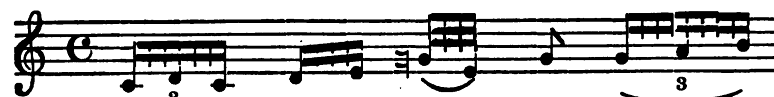


de kho dá — — rá.
दे खो दा ० ० रा।

Second Strain.
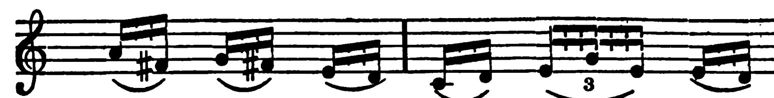
अन्तरा।

TÁLA MADHYAMÁNA.

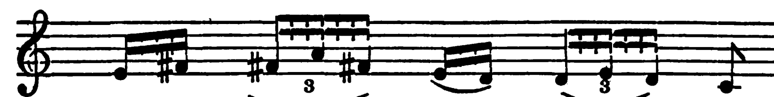
ताल मध्यमान।



Sa mu — jha bu jha — ke sá — —
स मु ० झ बु झ ० के सा ० ०



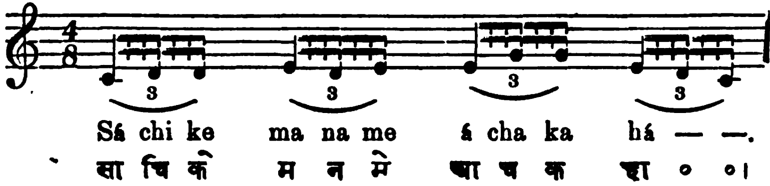
chi — sá — chi — sá — chi — — bá —
चि ० सा ० चि ० सा ० चि ० ० बा ०



ta go pá — — le — bhá — — be.
त गो पा ० ० ले ० भा ० ० बे।

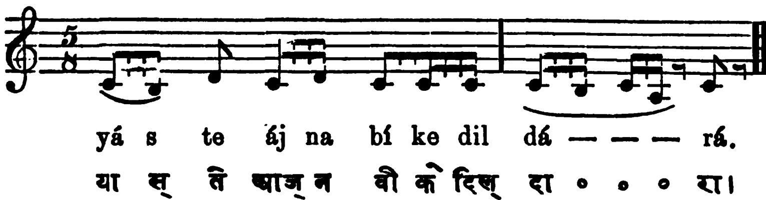
Tála Káoyálí.

ताल काओयाली।



Tála Surphákta.

ताल सुर्फाक्ता।



(11)

GUL-NAKS.

This species of song is generally composed in the Persian language. The expression "*Gul*" (flower) must be used in some portion of the composition.

(११)

गुल्-नक्स।

गुल्खश्च श्वो वुल्वुल् चय्चहा मे जनदना रय् कुम्रि सर्वरा वाजा खोद मुन् दपा मुक वाचमन् धौभा वदस्त यामेनेहद्गा मेचमन् काज् रवेकज् चएज् मन् श्वाय्जामे विया वोवि ।

RÁGIṈÍ IMAN-KALYÁṈA.
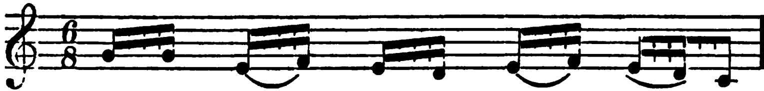
रागिणी इमन-कल्याण ।

TÁLA EKATÁLÁ.
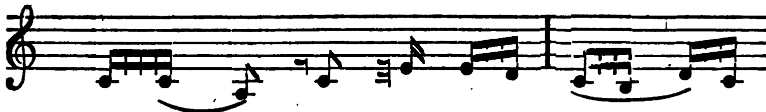
ताल एकताला ।

First Strain.

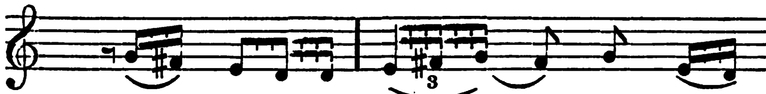
आस्थायी ।
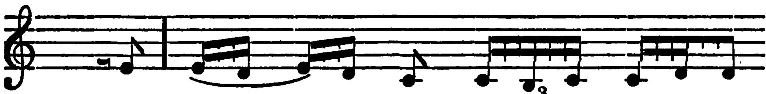


Gu l kha ṉ da o bu l bu l chay
गु ल् ख ण् ड ओ बु ल् बु ल् चय्



cha há — me ja na da ná — — ray
च हा ० मे ज न द ना ० ० रय्



ku m ri sar ba rá — — — bá já —
कु म् रि सर् ब रा ० ० ० बा जा ०



khod mu — n da pá mu — k bá cha man
खोद् मु ० न् द पा मु ० क् बा च मन्

s'í — — s'a ba das ta yá me ne — ha d

शी ० ० सा ब दस् त या मे ने ० ह द्

gá me cha ma — n kaj ra be ka — j

गा मे च म ० न् कज् र बे क ० ज्

a — — ej man á y já — — — me bi

अ ० ० एज् मन् आ य् जा ० ० ० मे बि

yá — — bo — bi — — — — — — —.

या ० ० बो ० बि ० ० ० ० ० ० ०।

---

(12)

TAPPÁ.

THE *Tappá* was known in Sanskrit as the *Jhumari* and has been reduced to its modern form by Golám Nobi, the husband of the famous songstress Shorí, with whose name most of these songs are connected. The style is light and pleasing to the generality who cannot appreciate the higher forms of music.

(१२)

टप्पा।

सात राजि रना नावे मिलितकि नहि दोतीदा मिवना सा। मेय मन विद्या तोरफेकावेदि दया वरकफे पायेतु दि गरदि दारा माखीदोसा।

RÁGINÍ KHÁMBÁJ.

रागिणी खाम्बाज।
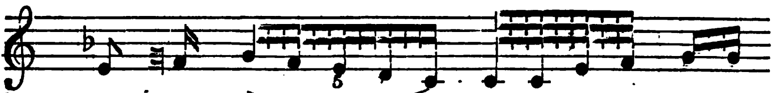
TÁLA MADHYAMÁNA.
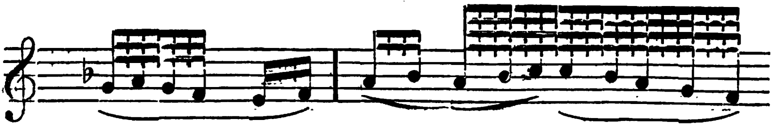
ताल मध्यमान।
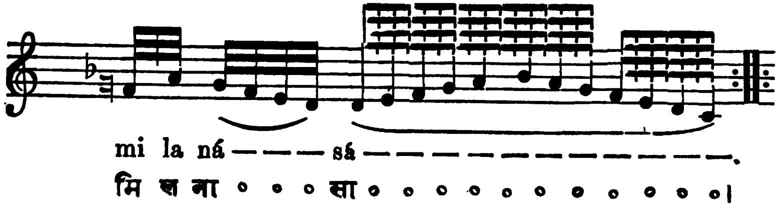
First Strain.

आस्थायी।



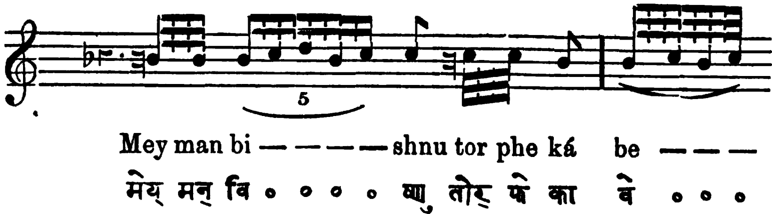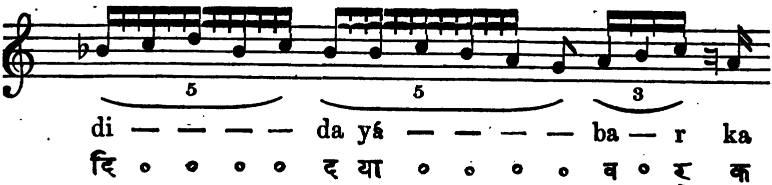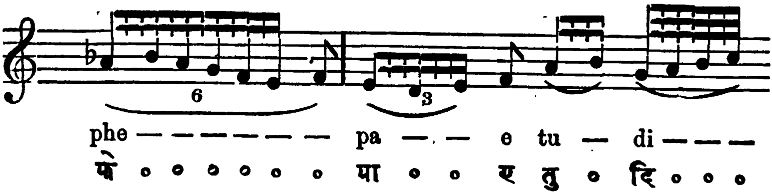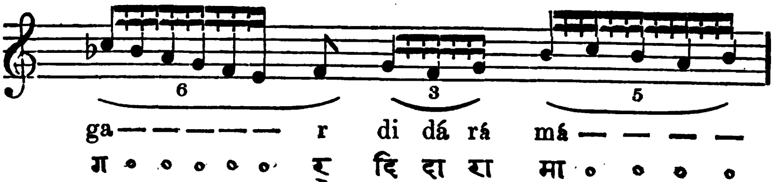






Second Strain.

अन्तरा ।









7 3

lí do — — — — — — — — — — —

यी दो ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰

9

sa — — — — — — — — — — — — — — — — —.

सा ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ॰ ।

---

(13)

KHEYÁL.

THE *Kheyál* song has a very graceful style and is full of elegance and embellishments. It is lighter than the *Dhrupada* but graver than the *Tappá*. The Sanskrit style of songs called *Lahachárikã* was introduced, under the designation "*Kheyál,*" by Sultan Hossain Shirki of Jounpore.

(१३)

खेयाल ।

एदैया मातवारा योगी मेरे द्वारे आए हो ,एदैया मातवारा योगी मेर द्वारे आए हो। डिमि डिमि डिमि डिमि डमरु बाजे पिनाकी हाथ बाजाय हो कानन सोहे वृश्चिक माथा शीश नागल पटाए हो।

RÁGA BHAIRABA.

राग भैरव ।

TÁLA KÁOYALÍ.

ताल काओयाली ।

First Strain.

आस्थायी ॥



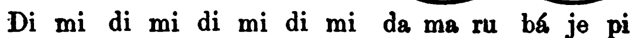
E dai yá má ta yá rá yo gí me re
ए दै या मा त या रा यो गी मे रे

dvá re á e ho e dai yá má ta yá rá
द्वा रे आ ए हो ए दै या मा त या रा
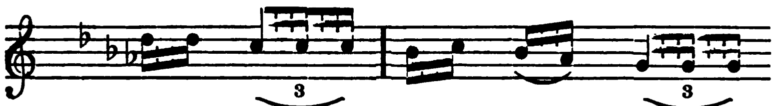
yo gí me re dvá re á e ho.
यो गी मे रे द्वा रे आ ए हो।

Second Strain.

अन्तरा ।

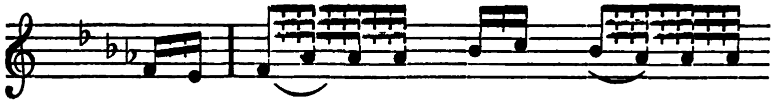


Di mi di mi di mi di mi da ma ru bá je pi
डि मि डि मि डि मि डि मि ड म रु बा जे पि
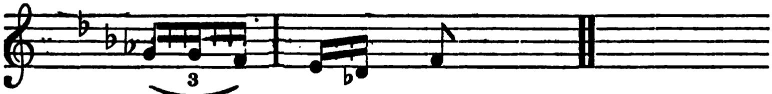


ná kí lá la bá já e ho — ká na na

ना की ला ल बा आ ए हो ० का न न



so he ru n da ki má iá s'í — s'a ná

सो हे र ण ड कि मा ला शी ० श ना



ga la pa ta e • ho.

ग ल प टा ए हो।

---

(14)

TAP-KHEYÁL.

As the name implies, this species of song is a combination of the *Tappa* and *Kheyál*. With respect to the wording and to the style of music, it partakes of the nature of both the above-mentioned specimens.

(१४)

टप्-खेयाल।

काजरारे नयनते हारो कजरारे नयनते हारो बढ़े लागे साजिनारोरा। कोन गुण पिया बसिर हे मोहे मेरे नन्द ललाहि काजरे।

RÁGINÍ PARAJA.
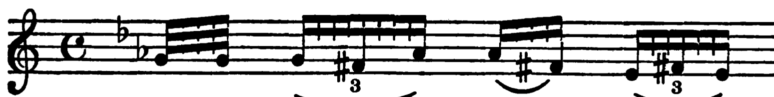
रागिणी परज ।

TÁLA MADHYAMÁNA.
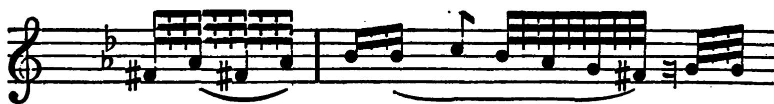
ताल मध्यमान ।

First Strain.

आस्थायी ।
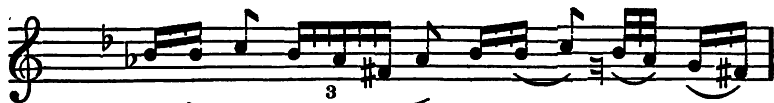


Ká ja rá — — re — na — y
का ज रा ० ० रे ० न ० य्



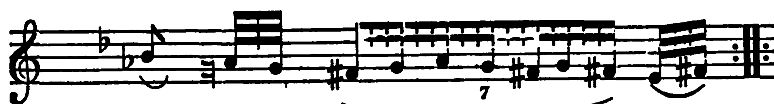
na te — — há ro — — — — — ka ja
न ते ० ० हा रो ० ० ० ० ० क ज



rá — — re — na — y na te — —
रा ० ० रे ० न ० य् न ते ० ०



há ro — — — — — ru rhe — lá — ge —
हा रो ० ० ० ० ० रु ढ़े ० ला ० गे ०
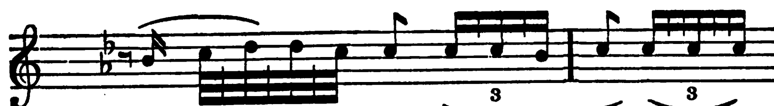


— sá ji ná — — — — — ro rá —.

॰ सा जि ना ॰ ॰ ॰ ॰ ॰ रो रा ॰।
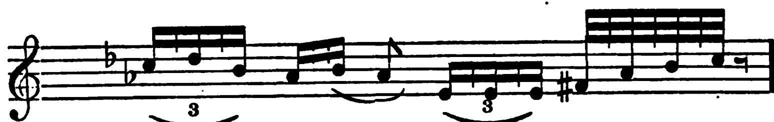
Second Strain.

अन्तरा।



Ko — — na gu ṉa pi yá — — ru si ra

को ॰ ॰ न गु ण पि या ॰ ॰ रु सि र



he — — mo he — me re nan da la ná hi

हे ॰ ॰ मो हे ॰ मे रे नन् द ल ना हि



ká — j re — — — — —.

का ॰ ज् रे ॰ ॰ ॰ ॰ ॰।

(15)

THUÑRÍ.

THE *Thuñgrí* is intended for female singers and is set to light *rágas* and simple *tálas*. The singing is invariably accompanied with appropriate gestures.

(१५)

ठुंरी।

नउजि लागि आंखि आंउनसेंरे जिनकि हितसे एतना दुख पाओ। आग् लागेतो वुते जलसेंरे जल माझ् लागेतो वुतें केयसेंरे हमारि वियोग आकुसे कट तुहे पियाके वियोग कटे केयसेंरे।

RÁGI<u>N</u>Í DEO-JHIJHIT.

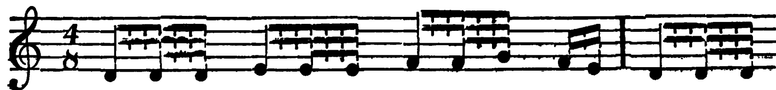
रागिणी देओ-झिझिट।

TÁLA THUÑRÍ.

ताल ठुंरी।
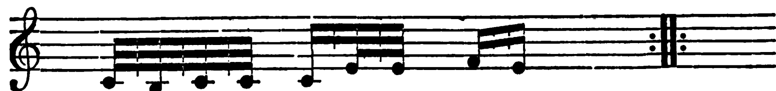
First Strain.

आस्थायी।



Nau ji lá gi án khi án u na sen re ji na ki

नउ जि ला गि आं खि आं उ न सें रे जि न कि

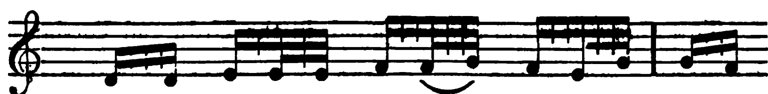


hit se e ta ná du kha pá o.

हित् से ए त ना दु ख पा ओ।

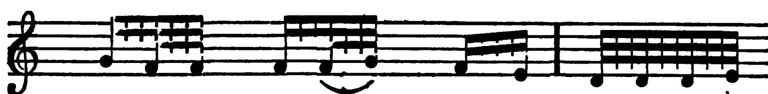
Second Strain.

अन्तरा ।



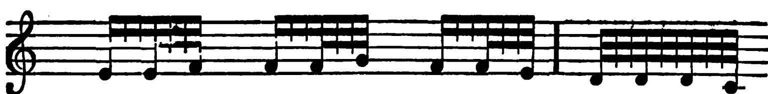
Ág lá ge to bu te ja l sen re jal májh lá

आग् ला गे तो बु ते ज ल् सें रे जल् माझ् ला



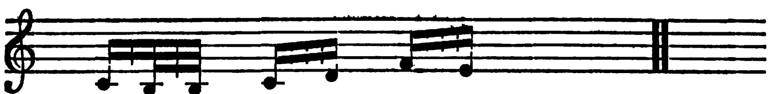
ge to bu ten ke y sen re há má ri bi

गे तो बु तें के य् सें रे हा मा रि बि



yo ga s'a tru se ka ta tu he pi yá ke bi

यो ग श त्रु से क ट तु है पि या के बि



yo ga ka te key sen re.

यो ग क टे केय् सें रे।

(16)

GAGAL.

The *Gagal* is generally composed in the Urdu and Persian languages. As in the *Thuñrí*, the songs treat invariably of love, and the singing is accompanied with suitable gestures to represent the words.

(१६)

गजल् ।

साजा वाद् खोदा या दिल् वेराने रा या मदेमे हरेवो तांहि चमुसल् मानेरा। गर् सखोद् वर्के करम् सामारहे गर्मे रया वेश्रवेके तातेया कर्द् वया वानरा ॥

RÁGINÍ PILU-JAÑLÁ.

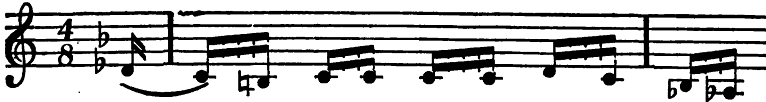
रागिणी पिलु-जंला ।

TÁLA POSTÁ.

ताल पोस्ता ।
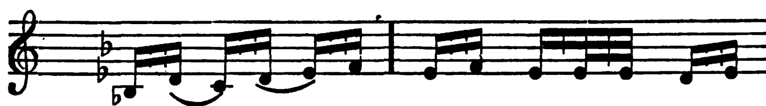
First Strain.

आस्थायी ।
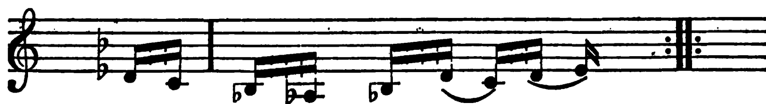


Sá — já bá d kho dá yá di l be

सा ० जा वा द् खो दा या दि ल् वे



rá ne — rá — yá ma de me ha re bo tán
रा ने ० रा ० या म दे मे ह रे बो तां
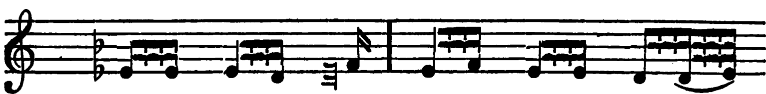


hi cha mu sal má ne — rá —.
हि च मु सल् मा ने ० रा ०।

Second Strain.
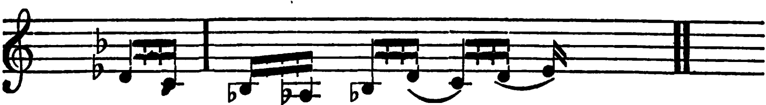
अन्तरा।



Gar sa o d bar ke ka ram sá má ra he
गर्. स ओ द् वर् के क रम् सा मा र हे



gar me ra yá be s'a be ke tá te yá —
गर् मे र या वे श वे के ता ते या ०



kar da be yá bá ne — rá —.
कर् द वे या वा ने ० रा ०।

(17)

HORI.

The *Hori* Song is intended to be sung on the *Dola-játtrá,* or the Swinging Festival, which generally takes place in the end of February or in the beginning of March. It describes the life and virtues of *Krishna,* and is set to high-class *rágas* and invariably to a particular *tála,* known as the *Dhámára.*

(१७)

होरि।

पिच्कारि मारि रङ्ग रसिया मेरे मुख पर आबिर अचकतारि। श्याम रङ्गिले सखा सङ्ग रसिया मिनति करतु मेय् हारि मारि रङ्ग रसिया॥

RÁGINÍ BHAIRABÍ.

रागिणी भैरवी।

TÁLA YAT.

ताल यत।
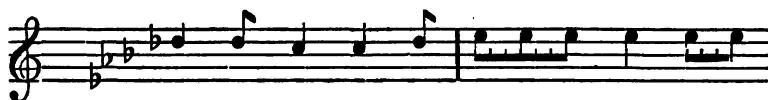
First Strain.

आस्थायी।



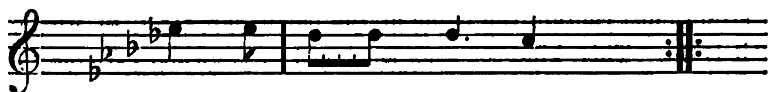
Pi ch ká ri má — ri — — rañ ga

पि च् का रि मा ० रि ० ० रङ् ग



ra si yá me re mu kha pa ra á bi

र सि या मे रे मु ख प र आ बि
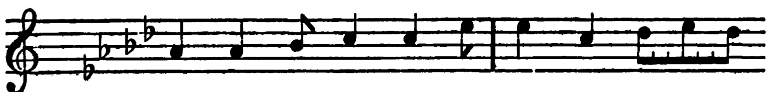


ra a cha ka tá ri.

र अ च क ता रि।

Second Strain.

अन्तरा।



S'yá ma rañ gi le sa khá sañ ga ra si

श्या म रङ् गि ले स खा सङ् ग र सि



yá mi na ti ka ra tu mey há ri

या मि न ति क र तु मेय् हा रि



má — ri — — rañ ga ra si yá.

मा ० रि ० ० रङ् ग र सि या।

(18)

RÁGAMÁLÁ.

THE *Rágamálá* or the garland of *Rágas* is composed of a number of strains, each set to a different *rága.* The first strain has to be repeated at the end of each part, and each strain must contain the name of the particular *rága* to which it is set. This kind of song is almost rare, owing, perhaps, to the difficulty in the composition or rendering of it.

(१८)

रागमाला।

धाये भैरव महादेव शीश जटा ओर गङ्गाधर। आशावरी खपर। योगियाको ध्यानधरे। खटदरशनमे महिमा जिन्के। विभाषत। सम्वित पान कर मातआलाहियाके नहि ठोर। दयासिन्धु। भकत भय तोडी। ए सारङ्गमे वीणा बाजाओत। अनमूलतान मानसो। पुरवी अरुणाश्रि। गौरी सातहे॥

RÁGA BHAIRABA.

राग भैरव।

TÁLA MADHYAMÁNA.

ताल मध्यमान।

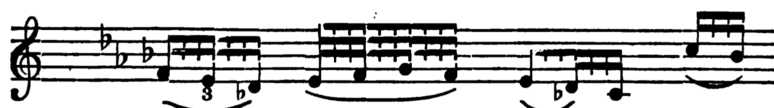
First Strain.

आस्थायी।
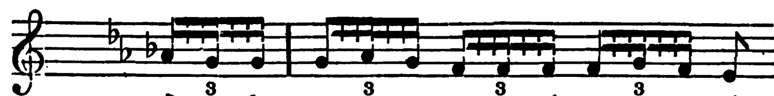


Dhá — — — e — bhai — — — ra ba — —

धा ० ० ० ए ० भै ० ० ० र व ० ०



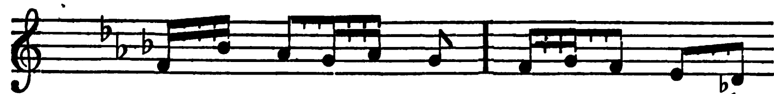
ma — — há — — — de — ba s'í —

म ० ० हा ० ० ० दे ० व शी ०



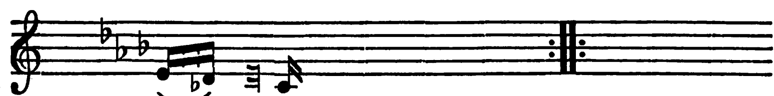
— s'a ja tá — — — o ra ga — — ñ

० श ज टा ० ० ० घो र ग ० ० ङ



gá — — — — — — — — — —

गा ० ० ० ० ० ० ० ० ० ०



dha — ra.
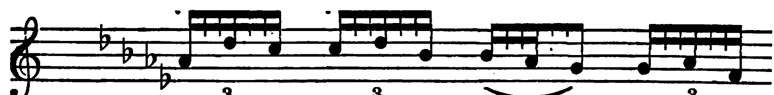
ध ० र।

RÁGINÍ ÁSÁBARÍ.

रागिणी आशावरी।

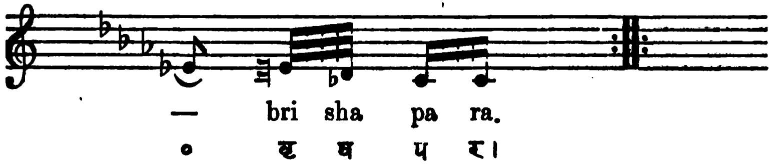
Second Strain.

अन्तरा।



Á — — s'á — — ba — — rí — —

आ ० ० शा ० ० व ० ० री ० ०
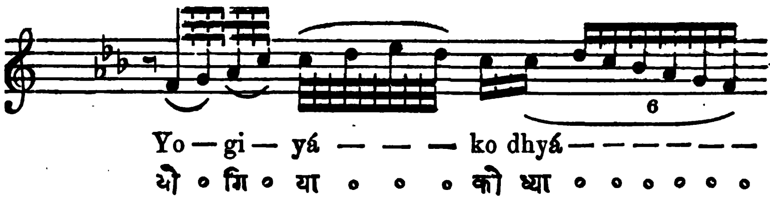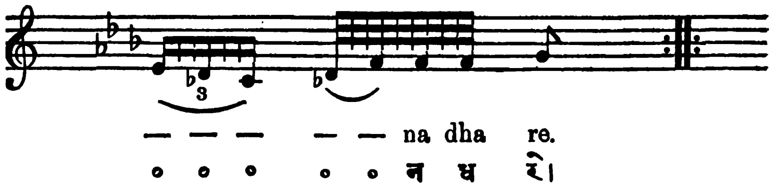


RÁGINÍ YOGINÁ.

रागिणी योगिया।

Third Strain.

तृतीय अन्तरा।
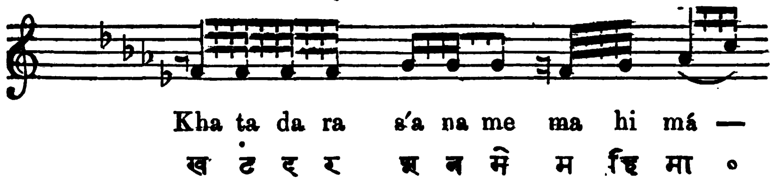




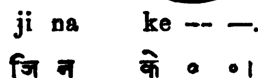
RÁGINÍ KHATA.

रागिणी खट।

Fourth Strain.

चतुर्थ अन्तरा।



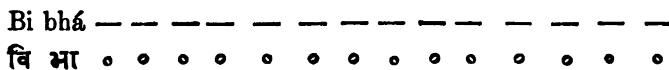


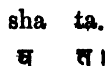
RÁGIṈÍ BIBHÁSHA.

रागिणी विभास।

Fifth Strain.

पञ्चम अन्तरा।



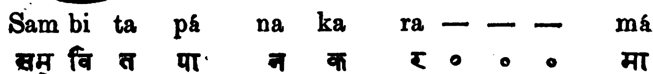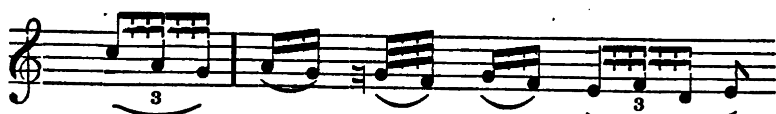


RÁGIṈÍ ÁLÁHIYÁ.

रागिणी आलाहिया।

Sixth Strain.
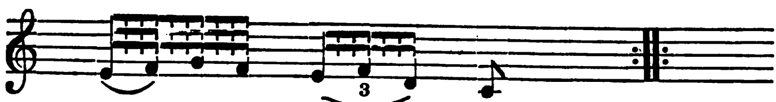
षष्ठ अन्तरा।





ta — — á — lá — hi — yá — — —

त • ० आ ० ला ० हि ० या ० ० ०



ke — na hi tho — — r.
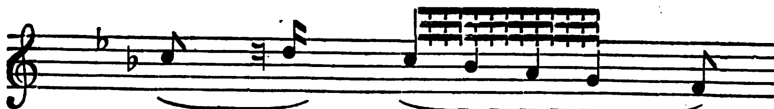
के ० न हि ठो ० ० र्।

RÁGIN̲Í SINDHU.

रागिणी सिन्धु।

Seventh Strain.

सप्तम अन्तरा।



Da — yá — — — —

द • या ० ० ० •



si — — — — — — — — — — n dhu.

सि ० ० ० ० ० ० ० ० ० ० न् धु।

RÁGIṈÍ TOṚÍ.

रागिणी टोड़ी ।

Eighth Strain.

अष्टम अन्तरा ।

Bha — — — — — ka — — — ta

भ ० ० ० ० ० क ० ० ० त

bha — — ya to — ṛí.

भ ० ० य तो ० ड़ी ।

RÁGIṈÍ SÁRAṄGA.
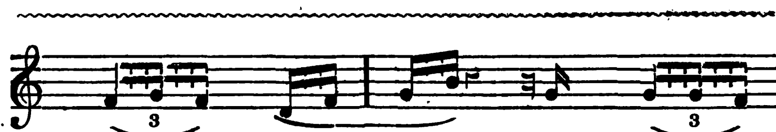
रागिणी सारङ्ग ।

Ninth Strain.

नवम अन्तरा ।

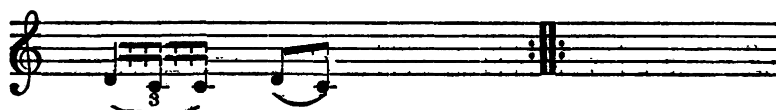
E — sá — — — — ra — ñ ga — —

ए ० सा ० ० ० ० र ० ङ् ग ० ०



me — — bí — — — na bá já —

मे ० ० वी ० ० ० न बा जा ०



— — o ta —.
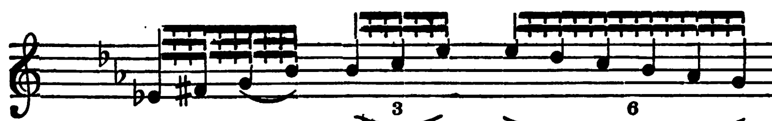
० ० ओ त ०।

RÁGINÍ MULTÁNÍ.

रागिणी मुलतानी।

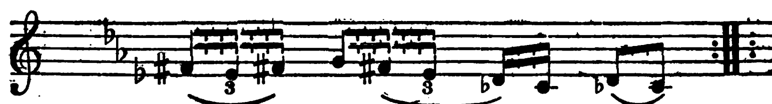
Tenth Strain.

दशम अन्तरा।



A na mu — la — — tá — — — — —

अ न मु ० ल ० ० ता ० ० ० ० ०



— — na má — — — na so —.

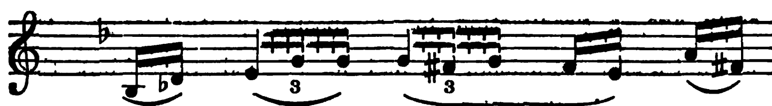
० ० न मा ० ० ० न सो ०।

RÁGIṈÍ PURABÍ.

रागिणी पुरवी ।

Eleventh Strain.

एकादश अन्तरा ।



Pu — — — ra bí — — — — a —

पु ० ० ० र वी ० ० ० ० अ ०



— ru ṉa s'í — —.

० रु ण शी ० ० ।

RÁGIṈÍ GAURÍ.

रागिणी गौरी ।

Twelfth Strain.

द्वादश अन्तरा ।



Gau — — — rí — — sá — ta le.

गौ ० ० ० री ० ० सा ० त ले ।

(19)

A SONG OF RAM-PERSHAD.

Ram Pershad Sen, the author of this song, was born in a village named *Kumárhatta*, near *Hallishahar*. He had a fair knowledge of Sanskrit and Persian, and had, from a very early age, a predilection for composing spiritual songs. He was not a clever musician nor had he a good voice, but the pathos which he threw into his compositions, together with the peculiar character of the music to which he set them, has rendered his songs exceedingly popular. He was a devout follower of *Káli,* in whose praise he had composed a large number of songs, full of simple and beautiful rhetoric, which have, even to this day, continued to be looked upon as great favorites, especially by men of a religious turn of mind. These songs are frequently sung by the street-beggars who manage to make much of these hackneyed yet ever-fresh compositions. Rajah Krisna Chunder Roy of Krisnaghur (who was contemporary to Nawab Sheraj-u-dowllah), liked Ram Pershad very much and is said to have given him the literary title "*Kabi-ranjana.*"

(১৯)

রামপ্রসাদী।

মায়ের এমনি বিচার বটে। বিচার বটে গো আনন্দময়ী। আদালতে আর্জ্জি দিয়ে, হাজ্জির আছি করপুটে; ওমা কবে যে শুননি হবে, ত্রাণ পাব মা এ সঙ্কটে।

RÁGINÍ KHÁMBÁJ-JAÑLÁ.
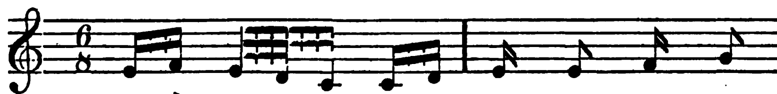
রাগিণী খাম্বাজ-জংলা।

TÁLA EKATÁLÁ.

তাল একতালা।

First Strain.

আস্থায়ী।
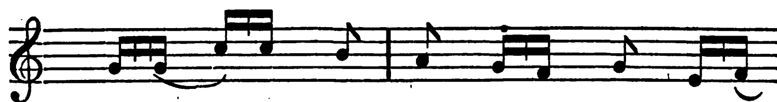


Má ye — — r em ni bi chár ba te

মা য়ে ০ ০ র্ এম্ নি বি চার ব টে



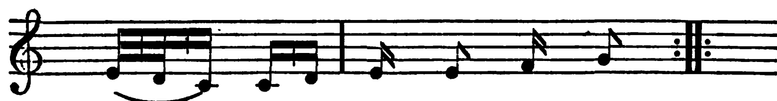
má ye — — r em ni bi chár bi chár

মা য়ে ০ ০ র্ এম্ নি বি চার বি চার



ba te — go á nan da ma yi má ye

ব টে ০ গো আ নন্ দ ম য়ি মা য়ে



— — r em ni bi chár ba te.

০ ০ র্ এম্ নি বি চার ব টে।

Second Strain.

অন্তরা।
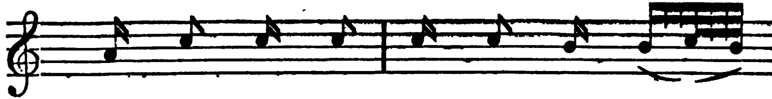


Á dá la te á — r ji di ye — —

আ দা ল তে আ ∘ র্ জি দি য়ে ∘ ∘



— há jir á chhi ka ra — — pu te — o má

∘ হা জির্ আ ছি ক র ∘ ∘ পু টে ∘ ও মা



ka be ye s'u na ni ha be — —

ক বে যে শু ন নি হ বে ∘ ∘



trá — — n̲ pá ba má — — e sa ñ ka te.

ত্রা ∘ ∘ ণ্ পা ব মা ∘ ∘ এ স ঙ্ ক টে।

(20)

A SONG OF THE BÁULS.

This is a kind of song sung by a certain Hindu religious sect, known as the *Báuls.* According to their doctrines, the subjects of their worship, Rádhá and Krishna, live in the human body, as everything else, in heaven or earth, does; and it is their belief that love between man and woman, when brought to perfection, leads to the enjoyment of divine love. The *Báuls* wear a fantastic dress, use rosaries, made of Coral, crystal beads &c., do not shave at all, and tie up their hair in tufts over their heads. They do not believe in idol worship or fasting. Their religious songs are simple yet impressive.

(২০)

বাউলের গান।

সত্য বল সুপথে আমার মন তলাতল পাতাল খুঁজে পাবি রে শ্রী (ভোলা মন পাবি রে শ্রী) বৃন্দাবন মন কথা শোন। মিথ্যা কথা প্রবঞ্চ-নায় যেতে পারবে না পথে আছে রে থানা আর পড়লে ধরা যাবি মারা রে ওরে হারাবি (ও ভোলা মন হারাবি) অমূল্য ধন। (মন কথা শোন)। ফড়ে যারা মরবে তারা বাট্‌খারাতে কম্ তাদের তসিল করবে যম, আর গদিয়ান মহাজন যারা রে তারা বসে কিন্‌বে (ভোলা মন্ বসে কিন্‌বে) প্রেমরতন (মন কথা শোন)।

RÁGIṈÍ YOGÍYÁ-JAÑLÁ.
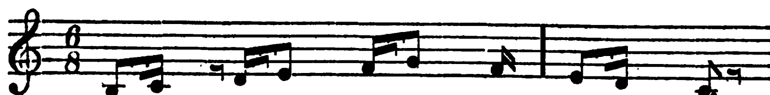
রাগিণী যোগিয়া-জংলা।

TÁLA KHEMTÁ.
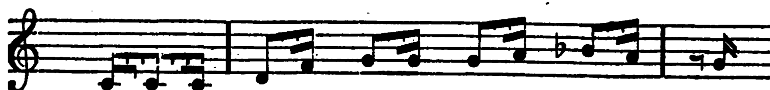
তাল খেমটা।

First Strain.
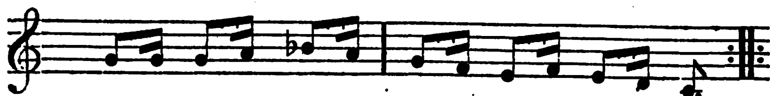
আস্থায়ী।



Sa tya bal su pa the chal á már man
স ত্য বল্ সু প থে চল্ আ মার্ মন্
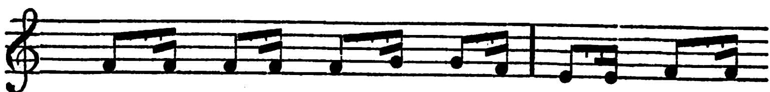


ta lá tal pá tal khu je pá bi re s'rí bho
ত লা তল্ পা তাল্ খু জে পা বি রে শ্রী ভো
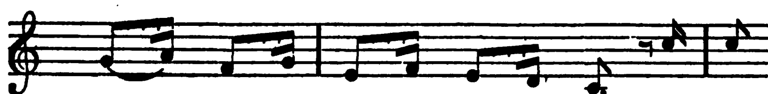


lá man pá bi re s'rí brin dá ban man ka thá s'on.
লা মন্ পা বি রে শ্রী বৃন্ দা বন্ মন্ ক থা শোন্।

Second Strain.

অন্তরা।
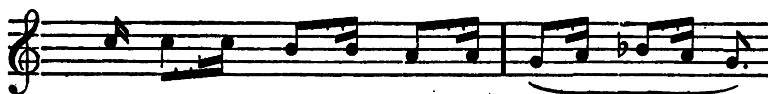


Mi thyá ka thá pra baṉ cha náy ye te pár be
মি থ্যা ক থা প্র বঞ্ চ নায়্ যে তে পার্ বে
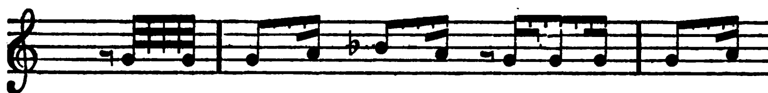


ná — pa the á chhe re thá ná ár par

না ০ প থে আ ছে রে থা না আর্ পড়্



le dha rá yá bi má rá re — — — —

লে ধ রা যা বি মা রা রে ০ ০ ০ ০



o re há rá bi o bho lá man há rá

ও রে হা রা বি ও ভো লা মন্ হা রা
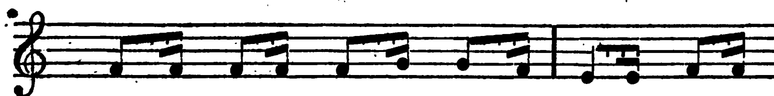


bi a mú lya dhan man ka thá s'on.

বি অ মূ ল্য ধন্ মন্ ক থা শোন্।

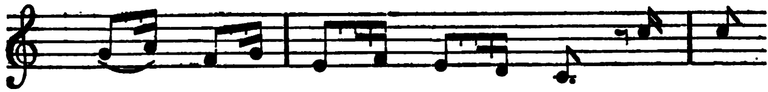
Third Strain.

তৃতীয় অন্তরা।
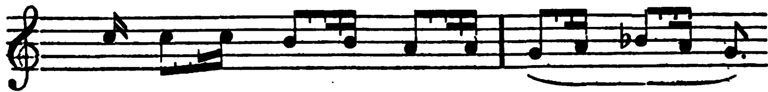


Pha re yá rá mar be tá rá bát khá rá te
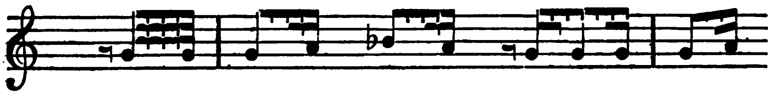
ফ ড়ে যা রা মর্ বে তা রা বাট্ খা রা তে
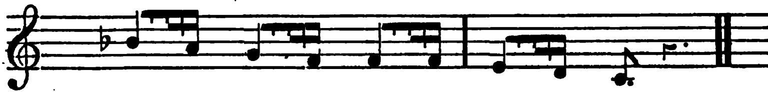


ka m tá der ta sil kar be yam ár ga
ক ম্ তা দের্ ত সিল্ কর্ বে যম্ আর্ গ



di yán ma há jan yá rá re — — — —
দি য়ান্ ম হা জন্ যা রা রে ০ • ০ ০



tá rá ba se kin be bho lá man ba se
তা রা ব সে কিন্ বে ভো লা মন্ ব সে



kin be prem ra tan man ka thá s'on.
কিন্ বে প্রেম র তন্ মন্ ক থা শোন্।

---

(21)

A DURWAN'S SONG.

The Durwan's song, sometimes called the *Ghanto* or *Chaiti*, is a kind of rustic song, sung by Hindusthâni Durwans (door-keepers) or Hindusthâni ploughmen, while at work in the fields. Sometimes the Durwans invite their friends to their master's house, and spend with them a portion of the day or night in singing these songs, accompanied with the *Dhola* and *Mandirá*.

(२१)

दरयान जातिर चैति गान।

नयनवाञ लागि गेयो चकइ कर डोर मोरे रामा हो। हाजिपुके चकइ भ्रमर या पटने करडोर मोरे रामा हो॥

RÁGINÍ PILU-JANLÁ.
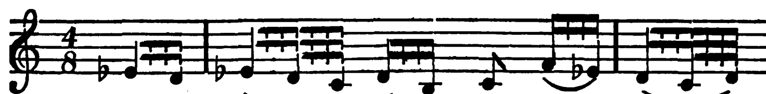
रागिणी पिलु-जंला।

TÁLA KÁOYÁLÍ.

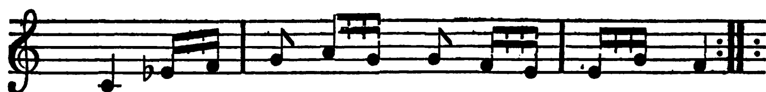
ताल काओयाली।

First Strain.

आस्थायी।
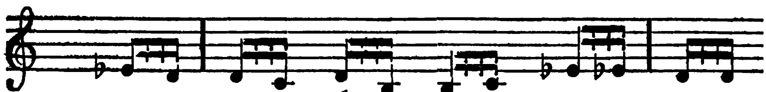


Nay na bá — — — na lá gi — ge — —
नयु न वा ० ० ० ञ ला गि ० गे ० ०
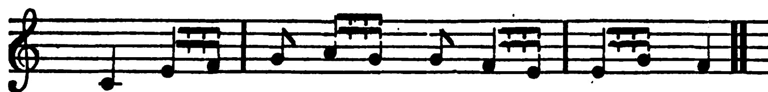


lo cha ka i ka ra dor mo re rá má ho.
लो च क इ क र डोर् मो रे रा मा हो।

Second Strain.

अन्तरा।



Há ji pu — — ke cha ka i bhra ma ra
हा जि पु ० ० के च क इ भ्र म र



yá pa ta ne ka ra dor mo re rá má ho.

या प ट ने क र डोर् मो रे रा मा हो।

---

(22)

A SONG OF THE SNAKE-CHARMERS.

THIS kind of song is generally sung by the Snake-charmers, to the accompaniment of the pastoral wind-instrument, called the *Tubri.* The words are invariably invocations to the deities that preside over serpents, to protect the players from accidents when playing with them or hunting for them in holes or jungles.

(২২)

সাপুড়িয়ার গান।

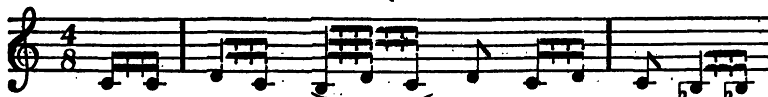
ওরে ভোলামন রে দুর্গানাম বল বদনে নম গো নম গো দুর্গা নম নারায়ণি, প্রথমে বন্দিব তব চরণ দুখানি, তিন লাখ্ পাঠাইলাম কেহ নাই তার এলো, সরম পাইয়ে নাগ দেখা না করিল, প্রথম প্রহরে চলে নামে বঙ্করাজ, কে আলে কে আলে নাগ খুড়া এলে তুমি, তোমারে না দেখে খুড়া নিতি কাঁদি আমি।

RÁGINÍ PILU-JAÑLÁ.

রাগিণী পিলু-জংলা।
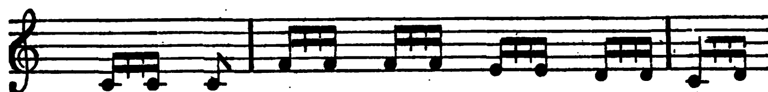
TÁLA THUÑRÍ.

তাল ঠুংরী।
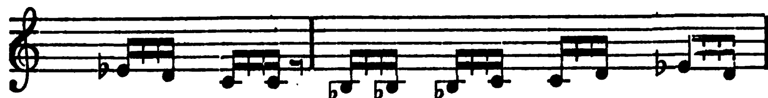


O re bho lá ma — n re dur gá nám ba la
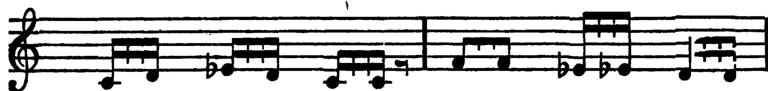
ও রে ভো লা ম ০ ন্ রে দুর্ গা নাম্ ব ল
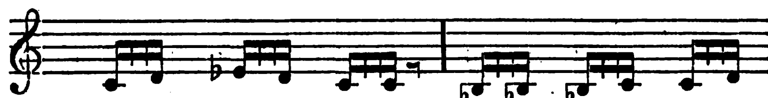


ba da ne na ma go na ma go dur gá na ma
ব দ নে ন ম গো ন ম গো দুর্ গা ন ম
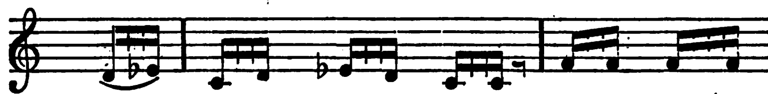


ná rá ya n̲i pra tha me ban di ba ta ba
না রা য় ণি প্র থ মে বন্ দি ব ত ব
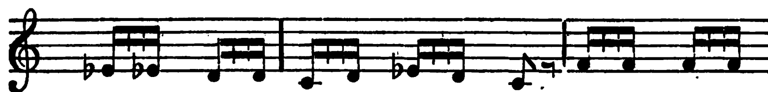


cha ra n̲a du khá ni tin lák pá tha i lam
চ র ণ দু খা নি তিন্ লাক্ পা ঠা ই লাম্
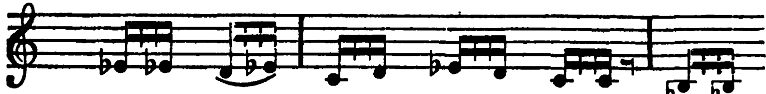


ke ha nái tár e lo sa ra ma pá i ye
কে হ নাই তার্ এ লো স র ম পা ই য়ে



ná g de khá ná ka ri la pra tha ma pra
না গ্ দে খা না ক রি ল প্র থ ম প্র
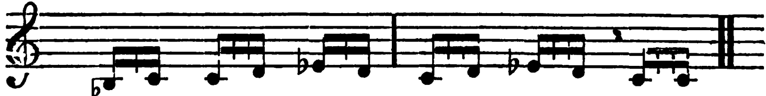


ha re cha le ná me bañ ka ráj ke á le ke
হ রে চ লে না মে বঙ্ ক রাজ্ কে আ লে কে



á le ná g khu rá e le tu mi to má

আ লে না গ্ খু ড়া এ লে তু মি তো মা



re ná de khe khu rá ni ti kán di á mi.

রে না দে খে খু ড়া নি তি কাঁ দি আ মি।

তারপর বন্দিলাম নামে কাল্‌নাগিনী।—
ইন্দ নাই ছিন্দ নাই লোহার বাসঘর।
তাতে শুয়ে নিদ্রা যায় বেহুলা লখিন্দর॥
সিতানেতে ছিল নাগ পদতলে গেল।
নিদ্রার আলিসে বেহুলা পাসমোড়া দিল॥
আশমোড়া পাশমোড়া দিল লখিন্দর।
পদ ঘা লাগিল সাপের মস্তকের উপর॥
চাঁদ সুরয় বিষ্ণুবালা তোমরা হইও সাখি।
মিনি অপরাধে বেনের্ ছেলে দণ্ডে মারে লাথি॥
খণ্ডল কপালি বেহুলার্ চির লয়ে দাঁতি।
বিবাহ রাত্রি খেলো সাপ না পোহাল রাতি॥
পদ্মপাতে নিল জন্ম পদুয়া কুমারী।
শিবের জটায় জন্ম নিলে এহ কাল্‌নাগিনী॥

---

(23)

A SONG OF THE KÁHÁRS.

THIS kind of song is sung by a low class of people known as the Káhárs. On certain occasions, and generally during leisure hours, these people assemble and sing these songs, accompanied with the *Húruk* and *Jhánj*.

(२३)

खोयानि वेहारादिगेर गान।
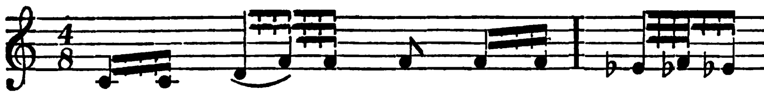
ताल वामे वाढ़ तुंत लगाकेमे रुइया मेय् करों करे खेतया वाढ़इ लागुङं याक् वालि-मेय् करोंकरे तिरिया तु वाढ़ तु आपने नाइ हरया मेय् करोंकरे योवन वढ़इ लास सुरार मेय् करों करे।

RÁGINÍ PILU-JAÑLÁ.

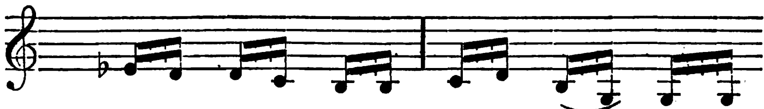
रागिणी पिलु-जंला।

TÁLA THUÑRÍ.
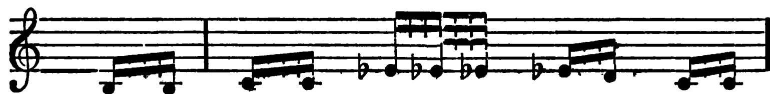
ताल ठुंरी।
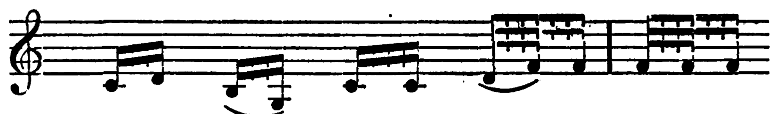


Tá la bá — me bá rha tun ta la yá
ता ल वा ० मे वा ढ़ तुं त ल या
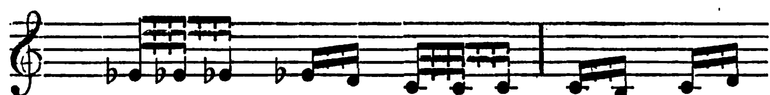


ke me rui yá mey ka ron ka re — khe ta
के मे रुइ या मेय् क रों क रे ० खे त
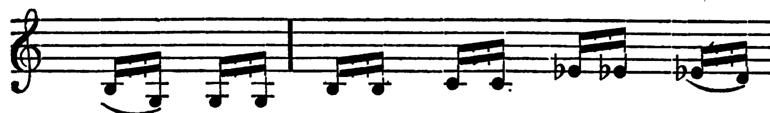


yá bá ṟhai lá gu huṉ yák bá li mey ka
या बा ढ़इ ला गु ऊं याक् बा लि मेय् क



roṉ ka re — ti ri yá — tu bá ṟha tu
रों क रे ० ति रि या ० तु बा ढ़ तु



á pa ne ná i ha ra yá mey ka roṉ ka
आ प ने ना इ ह र या मेय् क रों क



re — yo ba na ba ṟhai lá sa su rá ra
रे ० यो ब न ब ढ़इ ला स सु रा र्



mey ka roṉ ka re —.
मेय् क रों क रे ०॥

(24)

KÁJRI.

THIS species of song, in vogue in the North-Western Provinces, is specially sung in the month of August, on the occasion of the *Jánma Ashtami,* or the anniversary of the birth-day of *Krishna.* The period for which this kind of singing continues is a week—it commencing four days previous to the festival and ending on the fourth day after it. It is sung in company with *Dhola* and *Mandirá,* and with a peculiar movement of the body, accompanied with the snapping of the fingers. It is sometimes sung on occasions of marriage.

(२४)

काजरि।

फुलगे दयाके आड़े आड़े आवे गरिया। टपकल वद चुओलओरिया ए चुओ लओरिया।

RÁGINÍ PILU-BÁROYÁ-JANLÁ.
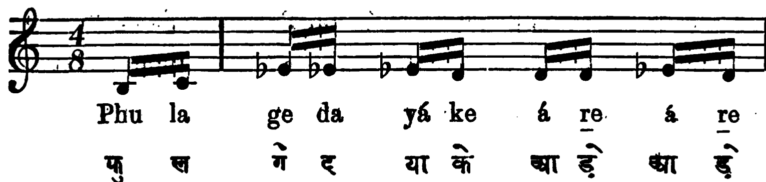
रागिणी पिलु-बारोया-जंला।

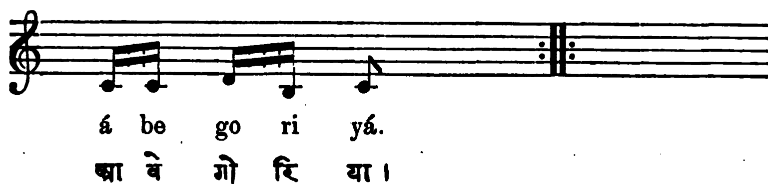
TÁLA THUÑRÍ.

ताल ठुंरी।

First Strain.

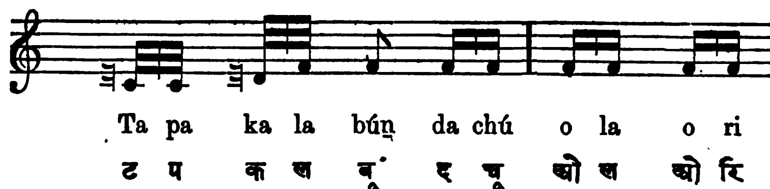
आस्थायी।
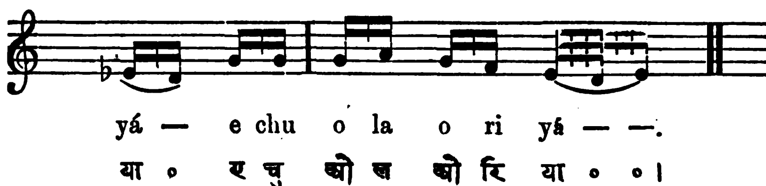




Second Strain.

अन्तरा।





---

(25)

A SONG OF THE SÁNOTÁLS.

THIS kind of song is sung by the aboriginal tribes known as the Sánotáls who live in the Sánotál Pergunnas, and in the Districts of Midnapore, Beerbhoom, &c. The tune and the words are as wild as the tribes whose national song they represent.

(२५)

सांओतालि गान।

राजा दार् विरम् कोंद् रोंगे राजा दार् विरम् कोंद् रोंगे राजा दार् विरम् कोंद् रोंगे। कोन् फुलेर् फोट्ना जुहि फुलेर् फोट्ना बाड़ ने बज् बाड़ ने बज् दार् विरम् कोंद् रोंगे।

RÁGINÍ JAÑLÁ.
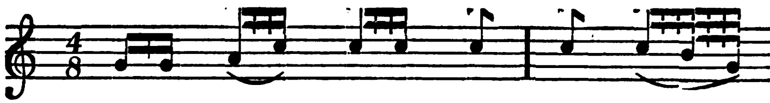
रागिणी जंला।

TÁLA THUÑRÍ.

ताल ठुंरी।
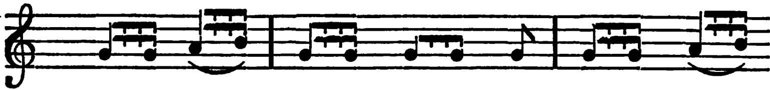
First Strain.

आस्थायी।
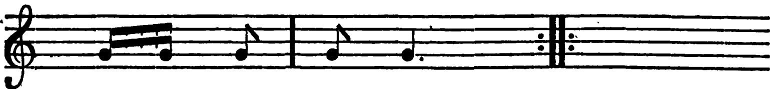


Rá já dá r bi ram kond roñ ge — —

रा जा दा र् वि रम् कोंद् रों गे ० ०



rá já dá r bi ram kond roñ ge rá já dá r

रा जा दा र् वि रम् कोंद् रों गे रा जा दा र्
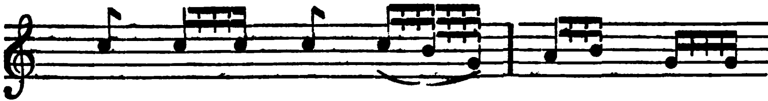


bi ram kond roñ ge.

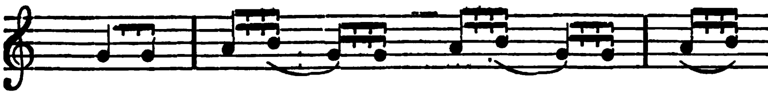
वि रम् कोंद् रों गे।

Second Strain.
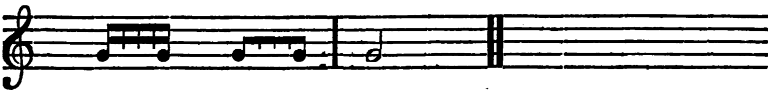
अन्तरा ।



Kon phu ler phod ná — — ju hi phu ler
कोन् फु लेर् फोद् ना ० ० जु हि फु लेर्



phod ná bár ne — baj bár ne — baj dá r
फोद ना बाड़् ने ० बज् बाड़् ने ० बज् दा र्



bi ram kond roñ ge.
वि रम् कोद् रों गे ॥

---

(26)

KÍRTANA.

THE *Kírtana* system of songs (*kírti* in Sanskrit) is supposed to have been established in Bengal, at the time when Bidyápati and Chandidása flourished (about 1378 of the Christian era). They were very sincere and devout followers of *Krishna* and were the authors of several metrical compositions, regarding his life and character, which were afterwards set to music and sung in temples and other places of worship, to the accompaniment of the *Khola*.

A century later when *Chaitanya* the great leader of the *Vaisnab* sect of the Hindus, flourished and made quite a stir amongst the religious communities in Bengal, he introduced the procession system of *Kírtana* songs. These songs were sung from street to street, by himself and his followers and admirers and succeeded in drawing many people towards the doctrines they preached.

Both the system of *Kírtana* songs are still in use amongst the people of Bengal. The specimen given below belongs to the former system.

(২৬)

কীর্ত্তন।
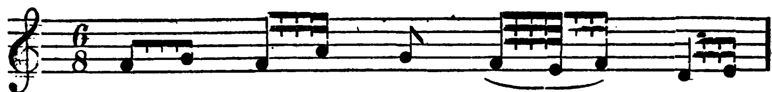
ধৈর্য্যং রহু ধৈর্য্যং রাই ধৈর্য্যং হাম্ গচ্ছং মথুরায়ে ঢুড়ব পুরী প্রতি প্রতি গৃহে যাহা দরশন পাওয়ে আর্ যাবার বেলা কাঁদিস্ না মা, একবার হাস গো চন্দ্রমুখি রাই আমি গরব করে বাহু দোলায়ে চলে যাই যাক্ যাক্ যাক্ না কেন কোথা গেছে সে তোর প্রেমডুরিতে বাঁধা আছে।

RÁGIṈÍ JAṄLÁ-DEOGIRÍ.

রাগিণী জংলা-দেওগিরী।
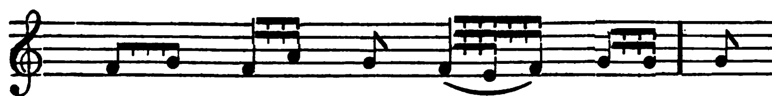
TÁLA EKATÁLÁ.

তাল একতালা।
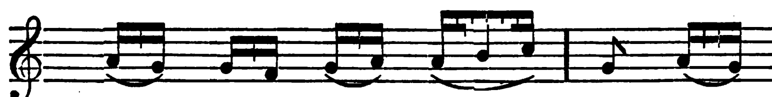


Dhair yyañ ra hu dhair yya — ñ rá i
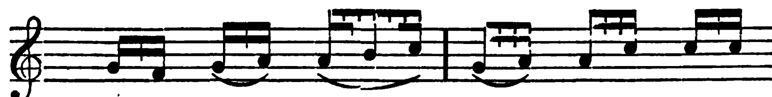
ধৈর্ য্যং র হু ধৈর্ য্য ০ ং রা ই
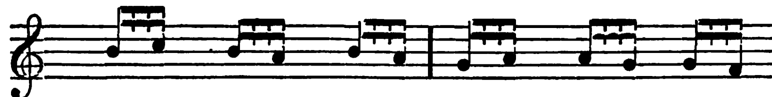


dhair yyañ ra hu dhair yya — ñ há ma gach
ধৈর্ য্যং র হু ধৈর্ য্য ০ ং হা ম গচ্
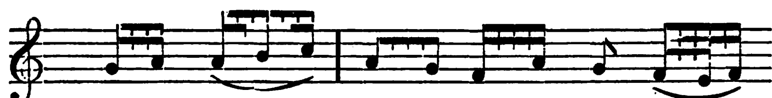


chha ñ ma thu rá — ye — — gach cha ñ
ছ ং ম থু রা ০ য়ে ০ ০ গচ্ ছ ং
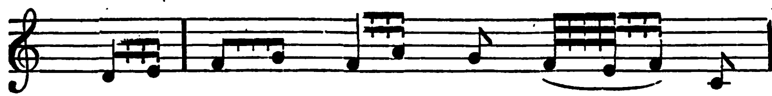


ma thu rá — ye — — dhu — ra ba pu rí
ম থু রা ০ য়ে ০ ০ ঢু ০ ড় ব পু রী
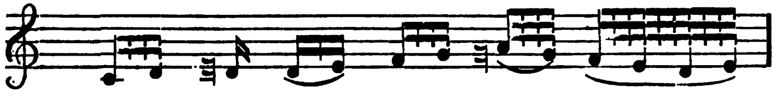


pra ti pra ti gri he yá há da ra s'a na
প্র তি প্র তি গৃ হে যা হা দ র শ ন
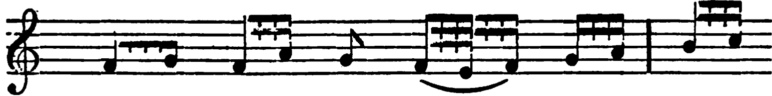


pá o ye — — dhair yyañ ra hu dhair yya — ñ
পা ও য়ে ০ ০ ধৈর্ য্যং র হু ধৈর্ য্য ০ ং
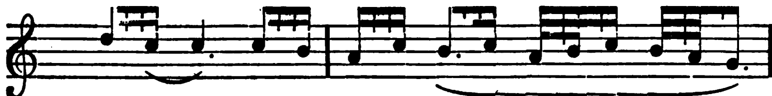


rá i dhair yyañ ra hu dhair yya — ñ ár
রা ই ধৈর্ য্যং র হু ধৈর্ য্য ০ ং আর্
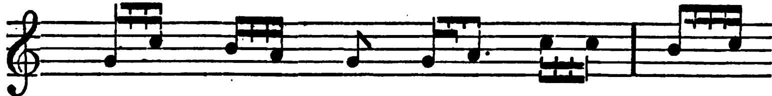


yá bár be lá — kán dis ná — má — — —
যা বার্ বে লা ০ কাঁ দিস্ না ০ মা ০ ০ ০
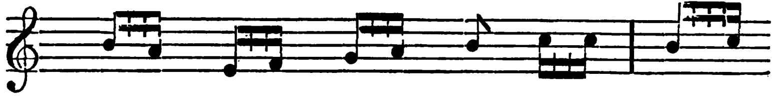


dhair yyañ ra hu dhair yya — ñ ek bár hás go
ধৈর্ য্যং র হু ধৈর্ য্য ০ ং এক্ বার্ হাস্ গো
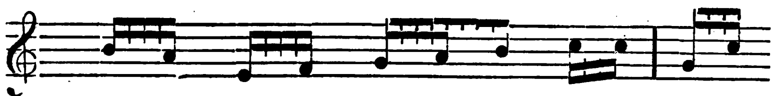


chan dra — chan dra mu khi rá — — — — — — i
চন্ দ্র ০ চন্ দ্র মু খি রা ০ ০ ০ ০ ০ ০ ই



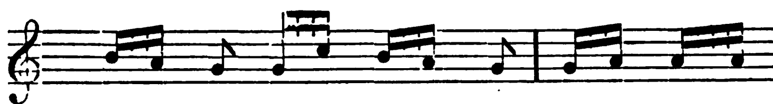
ga ra ba ka re bá hu á mi ga rab
গ র ব ক রে বা হু আ মি গ রব্



ka re ek bár hás go rái á mi ga rab
ক রে এক্ বার্ হাস্ গো রাই আ মি গ রব্



ka re ek bár hás go rái á mi ga ra
ক রে এক্ বার্ হাস্ গো রাই আ মি গ র
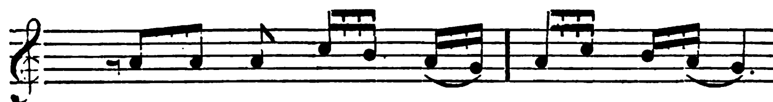


ba ka re ga ra ba ka re bá hu du lá
ব ক রে গ র ব ক রে বা হু দু লা
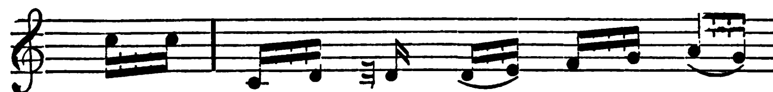


ye — cha le — yá — i dhair yyañ ra hu dhair
য়ে ০ চ লে ০ যা ০ ই ধৈর্ য্যং র হু ধৈর্



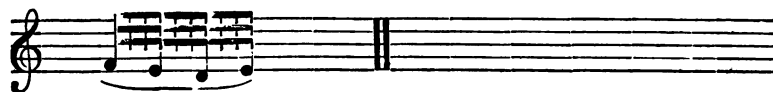
yya — ñ rá i yák yák yák ná ke ne —
য্য ০ ং রা ই যাক্ যাক্ যাক্ না কে নে ০



yák yák yák ná ke ne — ko thá ge chhe —
যাক্ যাক্ যাক্ না কে নে ০ কো থা গে ছে ০



se tor prem du ri te — bán dhá á —
সে তোর্ প্রেম্ ডু রি তে ০ বাঁ ধা আ ০



che — — —.
ছে ০ ০ ০।

(27)

JÁTTRÁ.

THE origin of the *Játtrá* species of musical entertainment is traced in the following manner. After *Krishna* (who, according to the Hindu Purans, or mythological history, was one of the incarnations of the Divinity, and whose scene of action chiefly lay in *Brindábana,* in the North-Western Provinces of India) had finished his earthly career, the people of the country used to have *Dvádasa-Játtrá* or twelve festivals annually celebrated in his honor. On each of these occasions they used to dance and sing songs illustrative of his life, character and exploits, accompanied with dramatic representations of them. This practice was and is still in vogue in the Upper Provinces and goes by the name of *Rásdhári Játtrá.* The *kriti* songs of old having failed to satisfy the mind of the people, this form of entertainment was substituted in its place. As time advanced, the people of Bengal likewise felt the necessity of religious songs, in an attractive form—such as should combine amusement with spiritual sentiments. Hence the origin of *Játtrás* in Bengal. About 300 years are said to have elapsed since they were introduced here. Originally the subject of *Játtrás* was confined to the virtues and deeds of *Krishna.* But now other subjects from the mythology are chosen for the representations. The songs sung in the *Játtrás* of old, bore the character of *Kírtana,* from which they had evidently sprung. The tunes have now been materially modified to suit the tastes of the present generation. The difference between *Kírtana* and *Játtrá* is that the former relates the character and virtues of *Krishna,* sung singly or in chorus, to the *khola,* whereas the latter is performed by a company who personate the different characters that are required in the representation of a certain portion of *Krishna's* life, and who

sing to the accompaniment of other musical instruments, besides the *khola,* such as the *Violin, Dholaka, Bányá, Tablá,* &c. The *Játtrá,* is, in short, a sort of opera in a rough state—*minus* the scenes. Now-a-days, subjects other than the life of *Krishna* form the text of *Játtra* entertainments.

The specimen here given is taken, from the once very popular *Vida-Sundara Játtrá* of Gopal *Ure,* who lived about 40 years ago.

(২৭)

যাত্রা ।

আমায় যদি কুল দেন কুলকুণ্ডলিনী, নিস্তারকারিণী তবে কি ভয় ওলো সজনি । অসৎ লোকের বাণী, হৃদে যেন দংশে ফণী, জলেতে অনল জ্বলে দিবা রজনী ;—বিনে সেই আদ্যা শক্তি, নিবারিতে কার শক্তি, নিরুপায়ের উপায় যুক্তি, মুক্তিপ্রদায়িনী ॥

RÁGINÍ DEO-BIBHASHA-JAÑLÁ.
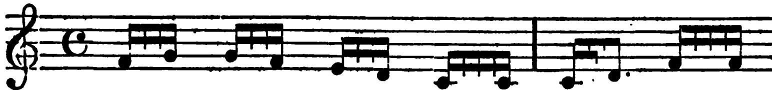
রাগিণী দেও-বিভাষ-জংলা ।

TÁLA MADHYAMÁNA.

তাল মধ্যমান ।

First Strain.

আস্থায়ী ।
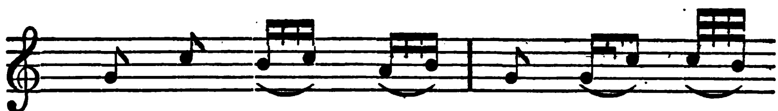


Ku la de na ku la kuṉ da li ní á máy
কু ল দে ন কু ল কুণ্ ড লি নী আ মায়্
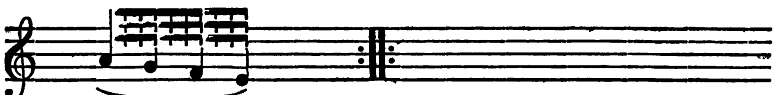


ya di ku la de na ku la kun da li ní
য দি কু ল দে ন কু ল কুণ্ ড লি নী



nis tá — — ra — — ká ri ní ta be
নিস্ তা ॰ ॰ র ॰ ॰ কা রি ণী ত বে
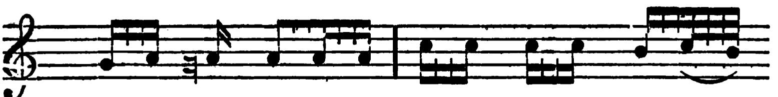


ki bhay o — lo — sa ja — ní —
কি ভয়্ ও ॰ লো ॰ স জ ॰ নী ॰
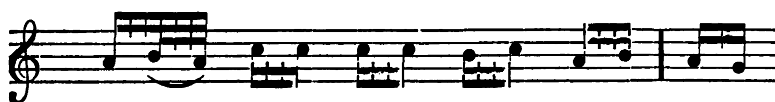


— — — —.
॰ ॰ ॰ ॰ ।

Second Strain.
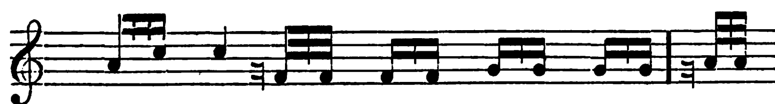
অন্তরা ।
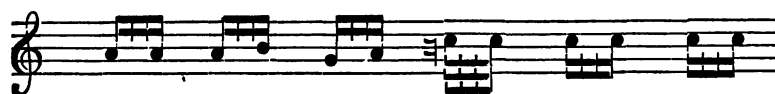


A sat lo ker bá ní hri de ye na dan se —
অ সৎ লো কের্ বা ণী হৃ দে যে ন দং শে ॰



pha ṇí — ja le te a na la jva le di bá
ফ ণী ০ জ লে তে অ ন ল জ্ব লে দি বা



ra ja ní bi ne se i á dyá s'ak ti ni bá
র জ নী বি নে সে ই আ দ্যা শক্ তি নি বা



ri te ká ra s'ak ti ni ru pá yer u páy
রি তে কা র শক্ তি নি রূ পা য়ের্ উ পায়্



yuk ti muk ti pra dá yi ní — — — —.
যুক্ তি মুক্ তি প্র দা য়ি নী ০ ০ ০ ০।

---

(28)

KABI.

"The *Kabi* system," in vogue amongst us for about 150 years, "requires the attendance of two rival parties of songsters, on the same occasion; one party begins and the other replies. Originally the answers were composed by taking notes previously of the songs which would be sung by the opening party;

but subsequently the plan was altered. The answers were given *extempore.* The opening party would begin and the rival party would reply by singing songs composed *extempore, apropos* of the subjects, allusions, and character of the original songs. This was a most difficult performance, as it taxed the highest wit to produce ready answers, which however, not unoften turned out to be master-pieces." This kind of musical entertainment was called *Kabi,* because it required the genius of a *Kabi* (poet) to compose the reply-songs, *on the spur of the moment.* Each of the *Kabi* parties has to stand in rows, on two different sides of the quadrangle where the performance takes place, and sing—the words being "prompted" to them from behind by a person who holds the manuscripts in his hands. The *Kabi* is accompanied with the *Dhola* and *Kansi.*

(২৮)

কবি।

বসন্তকালে ব্রজে আসিয়ে হেরিয়ে দুঃখ সমুদয় পুনরায় মথুরায় রাজসভায় উপনীত হয়ে উদ্ধব কয়। শুন শুন বনমালি বৃন্দাবনের বার্ত্তা বলি পত্রাবলী করে এনেছি, ভাণ্ডিরবন তমালবন নিধুবন আর নিকুঞ্জবন ভ্রমণ করেছি, কর্‌তে গোচারণ যে বনে, সে বন বন হলো এক্ষণে, তোমা বিহনে, বনের শোভা গিয়াছে, দেখে এলাম শ্যাম, তোমার বৃন্দাবন ধাম, কেবল নাম আছে। সেথা বসন্ত ঋতু নাই কোকিল নাই ভ্রমর নাই জলে কমল নাই কেবল রাই-কমল ধূলায় পড়ে রয়েছে। বনের কথা মনের কথা কই তোমার কাছে, কূলে মূলে জলে স্থলে সকলেতে সমান জ্বলে নয়নজলে ভাসে অনিবার হাহাকার সবাকার শবাকার প্রেমবিকার বিচ্ছেদবিকার না হয় প্রতিকার সকল গোকুলের গোপিকার হয়েছে অতি শীর্ণাকার বিচ্ছেদ অলঙ্কার সবাই অঙ্গে পরেছে। সুখশূন্য সবাই শোকাকুলী তোমার শোকেতে বনমালি হে; সানন্দ উপানন্দ শ্রীনন্দ কহিছে মনের বিষাদে, গোবিন্দ গোবিন্দ গোবিন্দ কোথায় দেখা দে, যশোদা রোহিণী আদি, রোদন করে নিরবধি, বলে বিধি কি করিলি হায়, মূর্চ্ছা যায় চেতন পায় পুনরায় বলে আয় আয় আয় কোলে আয় আয়রে গোপাল আয় তুই। গোপাল কি ভূপাল তোমা বিহনে কাঁদে গোপাল ব্রজরাখাল সব গোপাল বলে কাঁদিছে।

RÁGI<u>N</u>Í BASANTA-BÁHÁR.
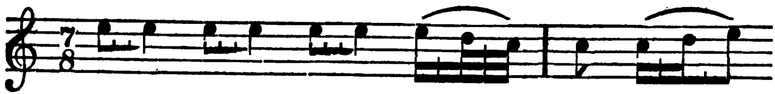
রাগিণী বসন্ত-বাহার।

TÁLA RÚPAKA.
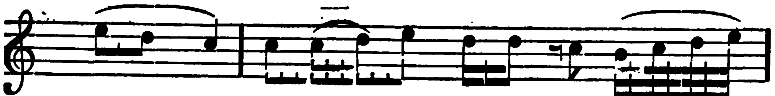
তাল রূপক।

First Strain.
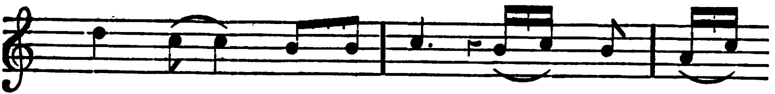
আস্থায়ী।



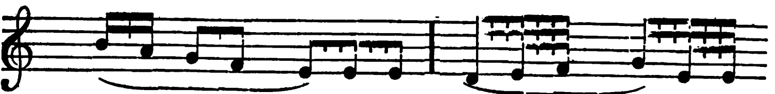
Ba san ta ká le bra je — — á si — —
ব সন্ ত কা লে ব্র জে ০ ০ আ সি ০ ০
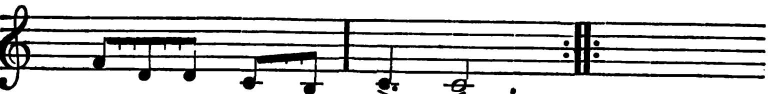


ye — — he ri — ye du kha sa mu — — —
য়ে ০ ০ হে রি ০ য়ে ত্থু খ স মু ০ ০ ০



da ya — pu na ráy ma — thu rá —
দ য় ০ পু ন রায়্ ম ০ থু রা ০



— — — — y ráj sa bhá — — y u pa
০ ০ ০ ০ য়্ রাজ্ স ভা ০ ০ য়্ উ প



nít ha ye ud dhab kay —.
নীত্ হ য়ে উদ্ ধব্ কয়্ ০।

Tála Surphákté.

তাল স্থরফাক্তা।

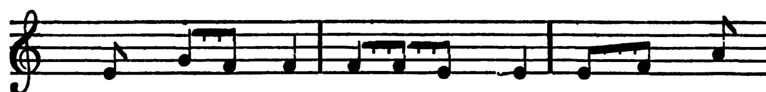
Second Strain.

অন্তরা।
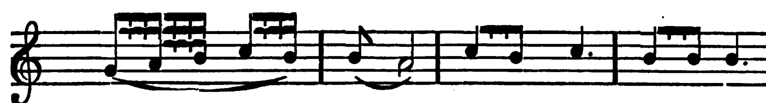


S′u na s′u na ba na má li brin dá ba ner

শু ন শু ন ব ন মা লি বৃন্ দা ব নের্
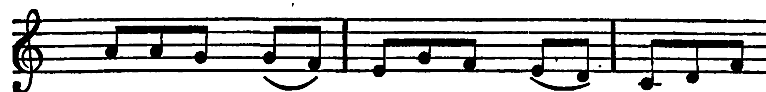


bár ttá ba li pa trá ba lí ka re e

বার্ ত্তা ব লি প ত্রা ব লী ক রে এ
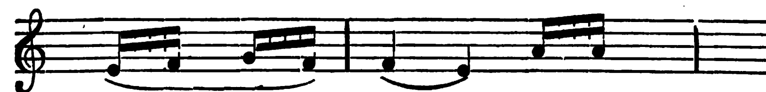


ne — — — — chhi — bhán dir ban ta mál ban

নে ০ ০ ০ ০ ছি ০ ভাণ্ ডির্ বন্ ত মাল্ বন্



ni dhu ban á r ni kun ja ba n bhra man ka

নি ধু বন্ আ র্ নি কুঞ্ জ ব ন্ ভ্র মন্ ক

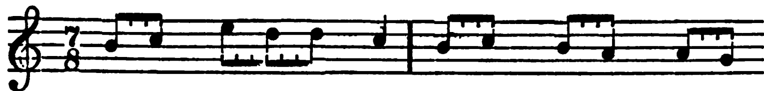


re — — — chhi — kar tte.
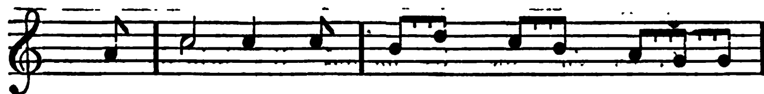
রে ০ ০ ০ ছি ০ কর্ ত্তে।

TÁLA RÚPAKA.

তাল রূপক।



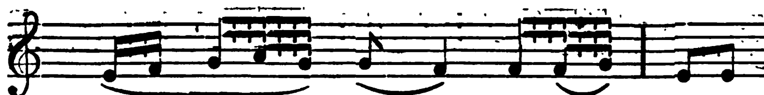
Go chá raṉ ye ba ne se ban ban ha lo e
গো চা রণ্ যে ব নে সে বন্ বন্ হ লো এ



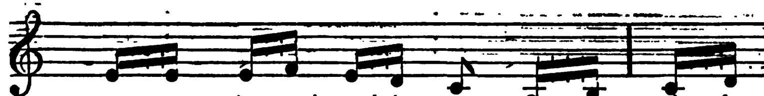
ksha ṉe to má bi ha ne ba ner s'o bhá
ক্ষ ণে তো মা বি হ নে ব নের্ শো ভা



gi — ye — — chhe — — de khe e
গি ০ য়ে ০ ০ ছে ০ ০ দে খে এ



lá — — — m s'yá m to má r brin dá
লা ০ ০ ০ ম্ শ্যা ম্ তো মা র্ বৃন্ দা



ba n dhá — — — m ke bal ná m
ব ন্ ধা ০ ০ ০ ম্ কে বল্ না ম্
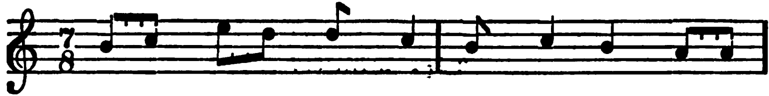


á — — chhe. Se thá.
আ ০ ০ ছে। সে থা।

TÁLA RÚPAKA.
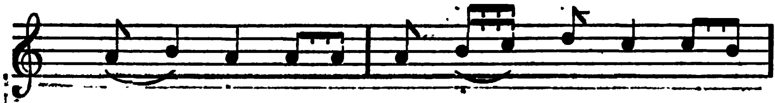
তাল রূপক।

Third Strain.
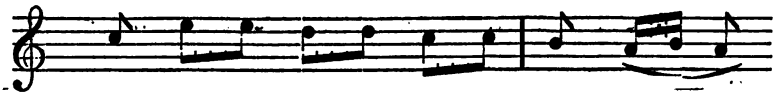
তৃতীয় অন্তরা।
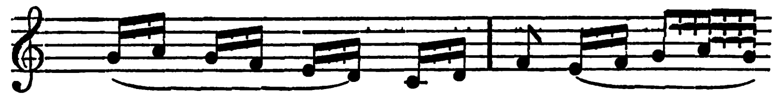


Ba san ta ri tu nái ko kil nái bhra mar
ব সন্ ত ঋ তু নাই কো কিল্ নাই ভ্র মর্



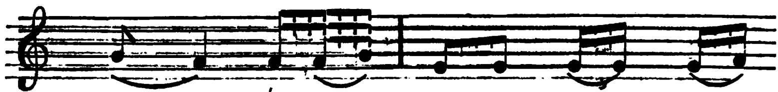
má — i ja le ka ma — la nái ke bal
না ০ ই জ লে ক ম ০ ল নাই কে বল্



rái ka mal dhú láy pa re ra ye — —
রাই ক মল্ ধূ লায়্ প ড়ে র য়ে ০ ০



chhe — — — — — de khe e lá — — — m
ছে ০ ০ ০ ০ ০ দে খে এ লা ০ ০ ০ ম্



s'yá m to má r brin dá ba n dhá —
শ্যা ম্ তো-মা-র্ বৃন্ দা ব ন্ ধা ০
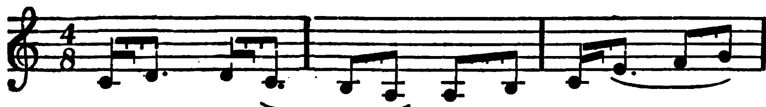


— — m ke bal ná m á — — chhe.
○ ○ ম্ কে বল্ না ম্ আ ○ ○ ছে।

Tála Káoyálí.

তাল কাওয়ালী।

Fourth Strain.

চতুর্থ অন্তরা।



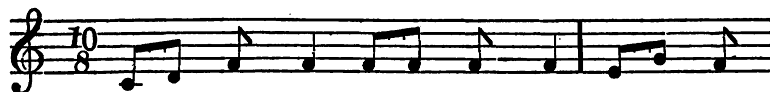
Ba ner ka thá — — ma ner ka thá — —
ব নের্ ক থা ○ ○ ম নের্ ক থা ○ ○
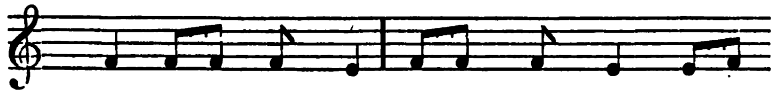


kai to már ká chhe.
কৈ তো মার্ কা ছে।

Tála Jhánptála.
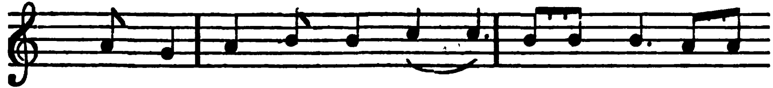
তাল ঝাঁপতাল।
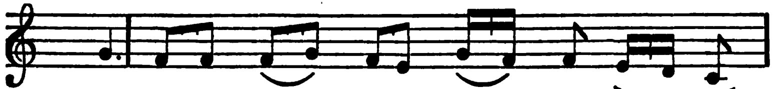


Kú le mú le ja le stha le sa ka le
কূ লে মূ লে জ লে স্থ লে স ক লে
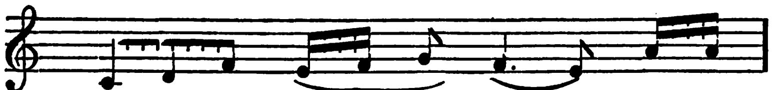


te sa mán jva le na yan ja le bhá se
তে স মান্ জ্ব লে ন য়ন্ জ লে ভা সে



a ni bár há há, ká r sa bá kár s'a bá
অ নি বার্ হা হা কা র্ স বা কার্ শ বা



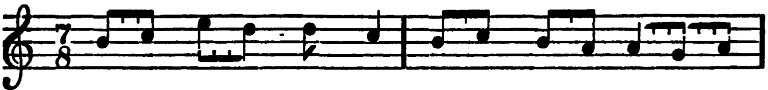
kár prem bi ká — r bich chhed bi ká — r
কার্ প্রেম্ বি কা ॰ র্ বিচ্ ছেদ্ বি কা ॰ র্
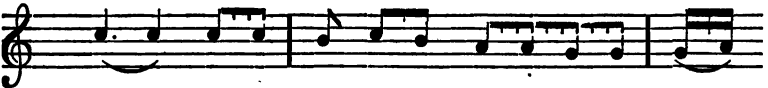


ná hay pra ti — — ká r sa kal
না হয়্ প্র তি ॰ ॰ কা র্ স কল্

TÁLA RÚPAKA.
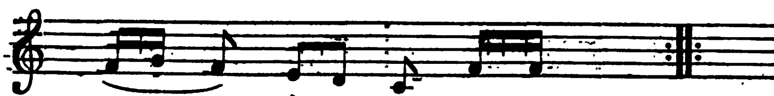
তাল রূপক।



go ku ler go pi kár ha ye chhe a ti s'ír ná
গো কু লের্ গো পি কার্ হ য়ে ছে অ তি শীর্ ণা



ká r bich chhed a lań kár sa bái añ ge pa —
কা র্ বিচ্ ছেদ্ অ লঙ্ কার্ স বাই অঙ্ গে প ॰



re — — chhe — —. Su kha.
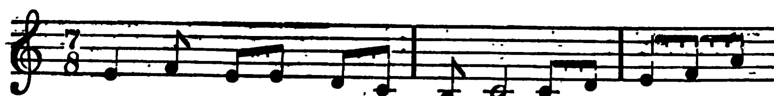
রে ০ ০ ছে ০ ০। সু খ।

TÁLA RÚPAKA.

তাল রূপক।

Fifth Strain.

পঞ্চম অন্তরা।



Sú nya sa bái s'o ká ku lí to már s'o ke te

শূ ন্য স বাই শো কা কু লী তো মার্ শো কে তে



ba na má li he — — — —.

ব ন মা লি হে ০ ০ ০ ০।

TÁLA RÚPAKA.

তাল রূপক।

Sixth Strain.

ষষ্ঠ অন্তরা।
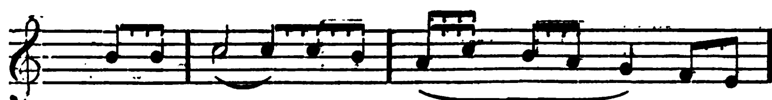


Sá nan da u pa nan da — — s'rí nan — da —

সা নন্ দ উ পা নন্ দ ০ ০ শ্রী নন্ ০ দ ০



— ká hi chhe ma ner bi shá — — de —
০ ক হি ছে ম নের্ বি ষা ০ ০ দে ০



go bin da — go bin da — — — — go bin
গো বিন্ দ ০ গো বিন্ দ ০ ০ ০ ০ গো বিন্



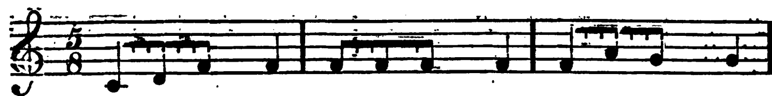
da — — — ko thây de khá de —.
দ ০ ০ ০ কো থায়্ দে খা দে ০।

TÁLA SÚRPHÁKTÁ.

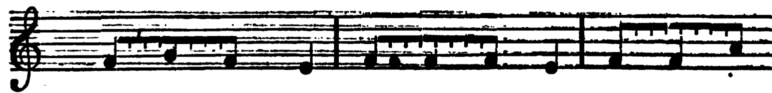
তাল সুরফাক্তা।

Seventh Strain.
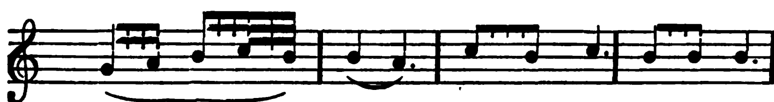
সপ্তম অন্তরা।



Ya só dá ro hi ní á di ro dan ka re
য শো দা রো হি ণী আ দি রো দন্ ক রে
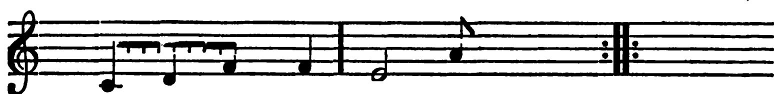


ni ra ba dhi ba le bi, dhi ki ka ri
নি র ব ধি ব লে বি ধি কি ক রি



li — — — — há y múr chchhá yáy che tan páy
লি ০ ০ ০ ০ হা য়্ মূর্ ছা যায়্ চে তন্ পায়্



pu na ráy ba le áy áy áy ko le á — y
পু ন রায়্ ব লে আয়্ আয়্ আয়্ কো লে আ ০ য়্
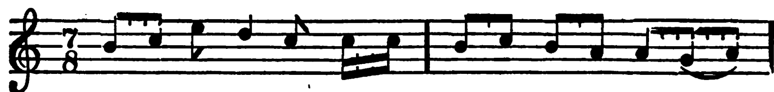


áy re go pál áy tui.
আয়্ রে গো পাল্ আয়্ তুই।

TÁLA RÚPAKA.
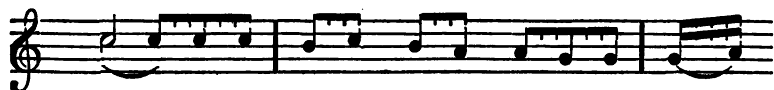
তাল রূপক।

Eighth Strain.

অষ্টম অন্তরা।



Go pál ki bhú pál to má bi ha ne kán de go —
গো পাল্ কি ভূ পাল্ তো মা বি হ নে কাঁ দে গো ০



pá l bra ja, rá khál sab go pál ba le kán —
পা ল্ ব্র জ রা খাল্ সব্ গো পাল্ ব লে কাঁ ০

di — chhe — —. De khe e lá — — — m
দি ০ ছে ০ ০। দে খে এ লা ০ ০ ০ ম্

s'yá m to má r brin dá ba n dhá — — —
শ্যা ম্ তো মা র্ বৃন্ দা ব ন্ ধা ০ ০ ০

. m ke bal ná m á — — chhe.
ম্ কে বল্ না ম্ আ ০ ০ ছে।

---

(29)

PÁNCHÁLÍ.

The *Pánchálí* had its origin in the *Kabi* and is rather a refined edition of it. It is so termed, because it takes up *five* subjects, the Bengali word *Panch* denoting that number. The performance invariably begins with a musical overture, and sometimes requires the presence of two parties, each vieing with the other as to superiority in music, strength of voice, cleverness in framing the songs and replies, &c. The company have to sit down, sing and play on different instruments. The music is more congenial to the tastes of modern society than that of the *Kabi*. Several verses called *chharás,* learnt previously by heart, and all bearing on the subject performed, are recited in the intervals, by one or two of the leading members of the company. Like the *Játtrá,* the modern *Pánchálí* embraces subjects other than the deeds of *Krishna.*

(২৯)

পাঞ্চালী।

(কই) কেশব আইল কুঞ্জেতে বাঁচিনে প্রাণেতে আসার আশে আর সখি ধৈর্য্য নাহি ধরে চিতে। গো বৃন্দে গোবিন্দ কই এলো, নিশি পোহাল কেবল বিফল উপায় বল বল, পরাণ বিকল ভূষণ দূষণ হলো মরি হারপ্রহারেতে।

RÁGIṈÍ BHÚPÁLÍ-JAÑLÁ.
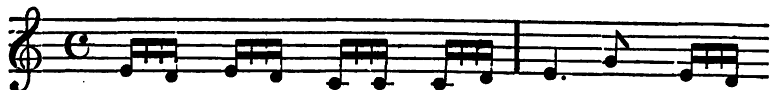
রাগিণী ভূপালী-জংলা।
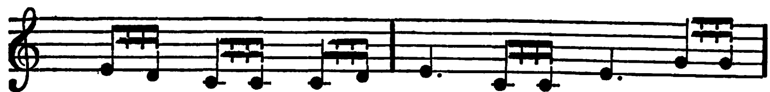
TÁLA MADHYAMÁNA.
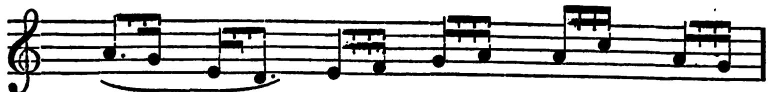
তাল মধ্যমান।

First Strain.

আস্থায়ী।









dhair yya ná hi dha re chi te.

ধৈর্ য্য না হি ধ রে চি তে।
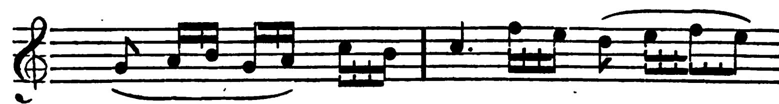
Second Strain.

অন্তরা।



Go brin de go bin da kai e lo ni

গো বৃন্ দে গো বিন্ দ কই এ লো নি
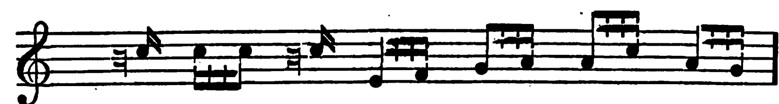


s'i — — — — po há lo ke ba la — — —

শি ° ° ° ° পো হা লো কে ব ল ° ° °



bi pha la u páy ba la ba la pa rá

বি ফ ল উ পায়্ ব ল ব ল প রা



n̲a bi ka la bhú sha n̲a dú sha n̲a ha lo

ণ বি ক ল ভূ ষ ণ দূ ষ ণ হ লো



ma ri há ra pra há re te.

ম রি হা র প্র হা রে তে।

(30)

A SONG OF DÁSARATHI RÁY.

THIS kind of song is very popular in Bengal. Dásarathi Ráy, the author of these compositions was born in 1804, in a village in zillah Burdwan. He had a fair knowledge of Bengali composition and a smattering of English. He had a great aptitude for composing songs, which he used, for sometime, to supply to a company of *kabi-wallahs*. Subsequently he organized a *Páñchálí* company for which he composed several pieces, which were, at one time, very much liked by the people. He died in 1857. His songs, and especially those composed in honor of the goddess *Kálí* are very simple and at the same time very touching, and there is scarcely any one in Bengal who does not know one or two of them. On account of the simplicity of the tunes, even the youngest boys can sing them with ease.

(৩০)

দাশরথিরায়ের গান।

(কালি) এরূপে আর গত হবে কত কাল ; কি সকাল কি বৈকাল, ঐ যে কালদণ্ড লয়ে কাল, নাহি মানে কালাকাল, সঙ্গে সঙ্গে ভ্রমণ করে চিরকাল। জননীজঠরে ছিলাম যতকাল, আশা ছিল ভবে এসে সাধনে কাটাব কাল, প্রতিবাদী হলো তাহে রিপু্ কাল, অজ্ঞান বিফলে গেল বাল্যকাল, গেল যুবকাল যুবতীর সঙ্গে, কাল কাটালাম রসরঙ্গে, জরাতে পীড়িত হলো বৃদ্ধকাল।

RÁGIN̲Í ÁLÁHIYÁ-JAÑLÁ.

রাগিণী আলাহিয়া-জংলা।

TÁLA MADHYAMÁNA.
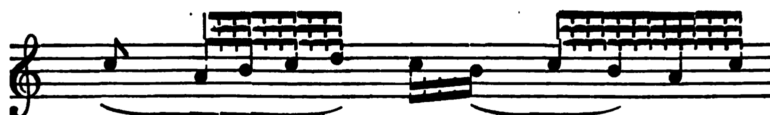
তাল মধ্যমান।

First Strain.
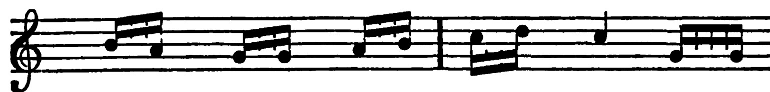
আস্থায়ী।
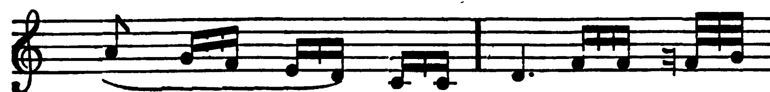


E rú pe ár ga ta ha be ka ta
এ রূ পে আর্ গ ত হ বে ক ত



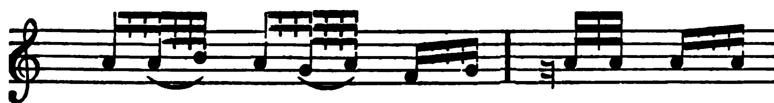
ká — — — l (ká li) — — e rú
কা o o o ল্ (কা লি) o o এ রূ



pe ár ga ta ha be ka ta kál ki sa
পে আর্ গ ত হ বে ক ত কাল্ কি স
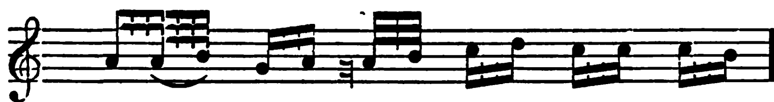


ká — — — l ki bai kál ai ye ká la
কা o o o ল্ কি বৈ কাল্ ঐ যে কা ল



dan da — la ye — ká la ná hi má ne

দণ্ ড ০ ল য়ে ০ কা ল না হি মা নে



ká lá — ká la sañ ge sañ ge bhra man ka re

কা লা ০ কা ল সঙ্ গে সঙ্ গে ভ্র মণ্ ক রে



chi ra ká — — — l ká li — —.

চি র কা ০ ০ . ০ ল্ কা লি ০ ০।
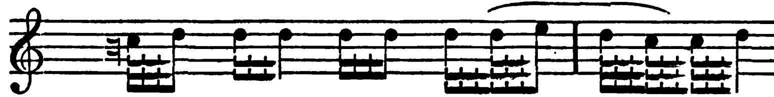
Second Strain.

অন্তরা।



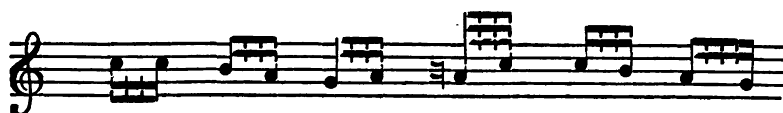
Ja na ní ja tha re chhi lám ya ta kál

জ ন নী জ ঠ রে ছি লাম্ য ত কাল্
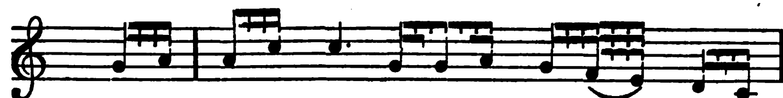


á s'á chhi la bha be e se — — — sá dha

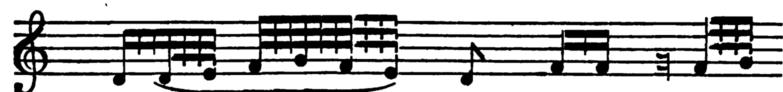
আ শা ছি ল ভ বে এ সে ০ ০ ০ সা ধ



ne ká tá ba ká la pra ti bá dí ha lo
নে কা টা ব কা ল প্র তি বা দী হ লো
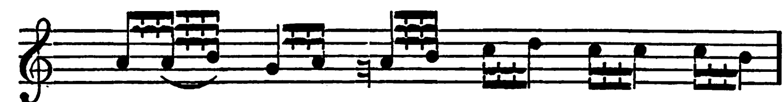


tá he ri pu kál a jnán bi pha le — ge la
তা হে রি পু কাল্ অ জ্ঞান্ বি ফ লে ০ গে ল



bá lya — — — — — kál ge la yu bá
বা ল্য ০ ০ ০ ০ ০ কাল্ গে ল যু বা



kál yu — ba tí ra sañ ge kál ká tá lám
কাল্ যু ০ ব তী র সঙ্ গে কাল্ কা টা লাম্



ra sa — rañ ge ja rá te pí ri ta ha lo
র স ০ রঙ্ গে জ রা তে পী ড়ি ত হ লো



brid dha ká — — — l ká li — —.
বৃদ্ ধ কা ০ ০ ০ ল্ কা লি ০ ০।

(31)

THE LOYAL SONG* OF BENGAL.

Daughter of Bengal.—Nature worships Thee, O Queen beloved! lighting up her altar at dawn of day with the transcendent beams of the Sun, as a Priestess lights the sacred lamp on a plate encrusted with flashing gems.

Chorus.—Victory! Victory! Victory!—
Success to our Empress!—
To-day is a day of perfect joy
For thee, O Land of Bengal!

Daughter of Bengal.—At night again, O Queen beloved! Nature worships Thee and prays for Thy welfare, lighting up the blue concave with myriads of sparkling lights.

Chorus.—Victory! Victory! Victory!—
Success to our Empress!—
To-day is a day of perfect joy
For thee, O Land of Bengal!

Daughter of Bengal.—In every household, O Queen beloved! Thy children worship Thee with songs of praise from joyous hearts.

Chorus.—Victory! Victory! Victory!—
Success to our Empress!—
To-day is a day of perfect joy
For thee, O Land of Bengal!

* This song was sung on the representation of the *Tableaux Vivants* of the different people of the British Dependencies in the East—held, at the author's house in January 1877, in commemoration of the assumption of the Imperial title by HER MOST GRACIOUS MAJESTY. *Scene.*—The Government Palace at Calcutta. A daughter of Bengal (loyalty of Bengal personified), performing, before the figure of Britania, the *ârati*, or the ceremony of waving the sacred lamps.

Daughter of Bengal.—This day, O Queen beloved! is the Festival of Joy. The glad sound of the *conch* shell is heard all over the country, and every one finds his heart too confined to contain his unbounded happiness.

Chorus.—Victory! Victory! Victory!—
Success to our Empress!—
To-day is a day of perfect joy
For thee, O Land of Bengal!

Daughter of Bengal.—Thou art our Empress and Queen beloved! and I, Thy loyal and humble subject, worship thee on this solemn occasion with a heart full of affection, and wave the sacred lamps before Thee.

Chorus.—Victory! Victory! Victory!—
Success to our Empress!—
To-day is a day of perfect joy
For thee, O Land of Bengal!

Daughter of Bengal.—Mayst Thou be ever happy, O Queen beloved! and the source of happiness to all Thy loyal subjects. The SPIRIT OF LOYALTY of this our native land, thus bends before Thee with a heart full of adoration and devotion.

Chorus.—Victory! Victory! Victory!—
Success to our Empress!—
To-day is a day of perfect joy
For thee, O Land of Bengal!

(৩১)

রাজভক্তিসূচক গান।

(বঙ্গীয় রাজভক্তির উক্তি।)

আস্থায়ী।

প্রকৃতি তোমারে রাণি, দিবসে আরতি করে,
জ্বালিয়ে তপন-দীপ হীরকের থালোপরে।

(সমবেত গীত—Chorus.)—

অন্তরা।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয়!
আজি রে এ বঙ্গরাজ্য অতুল আনন্দময়!

RÁGINÍ BHUPA-KHÁMBÁJA.
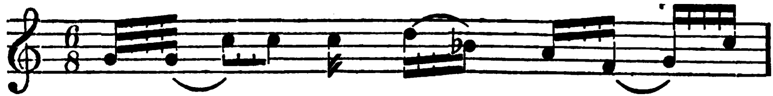
রাগিণী ভূপ-খাম্বাজ।

TÁLA CHAUTÁLA.
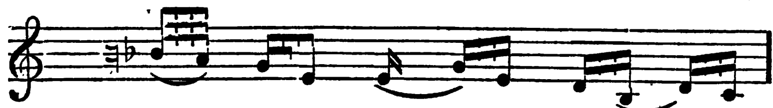
তাল চৌতাল।

First Strain.

আস্থায়ী।
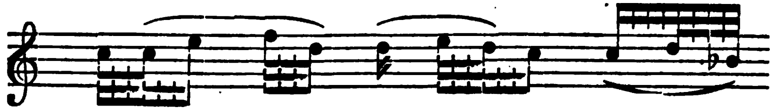


Pra kri — ti to má — re rá — ni
প্র কৃ ০ তি তো মা ০ রে রা ০ ণি



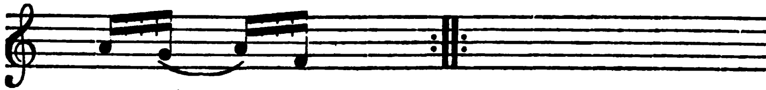
di — ba se á — ra ti ka — re
দি ০ ব সে আ ০ র তি ক ০ রে



jvá li ye — ta pa na — — dí pa
জ্বা লি য়ে ০ ত প ন ০ ০ দী প



hí ra — — — ke — — ra thá — —
হী র ০ ০ ০ কে ০ ০ র থা ০ ০
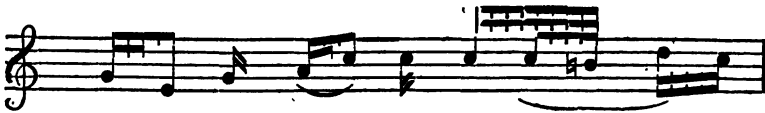


lo pa — re.
লো প ০ রে।
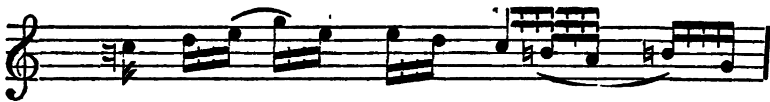
(Chorus.—সমবেত গীত)—

Second Strain.
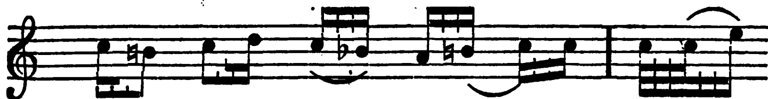
অন্তরা।
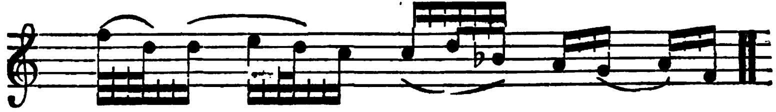


Ja ya ja ya — ja ya ja — — ya
জ য় জ য় ০ জ য় জ ০ ০ য়



rá ja rá — je s'va rí ra ja — — ya
রা জ রা ০ জে শ্ব রী র জ ০ ০ য়



á ji re e ba ñ ga rá — jya a tu —
আ জি রে এ ব ঙ্ গ রা ০ জ্য অ তু ০



(বঙ্গীয় রাজভক্তি)—

আস্থায়ী।

নিশায় গগন-থালে কোটি কোটি দীপ জ্বেলে,
আবার আরতি করে তোমার মঙ্গল তরে।

(সমবেত গীত—Chorus.)—

অন্তরা।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয়!
আজি রে এ বঙ্গরাজ্য অতুল আনন্দময়!

(বঙ্গীয় রাজভক্তি)—

আস্থায়ী।

এ বঙ্গের ঘরে ঘরে, তোমারে আরতি করে,
গাইয়ে তোমার গুণ সকলে হরষ ভরে।

(সমবেত গীত—Chorus.)—

অন্তরা।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয়!
আজি রে এ বঙ্গরাজ্য অতুল আনন্দময়!

(বঙ্গীয় রাজভক্তি)—

আস্থায়ী।

আজি সুখ-মহোৎসব, হইতেছে শঙ্খরব,
অতুল হরষোচ্ছ্বাস—হৃদয়ে নাহিক ধরে।

(সমবেত গীত—Chorus.)—

অন্তরা।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয়!
আজি রে এ বঙ্গরাজ্য অতুল আনন্দময়!

(বঙ্গীয় রাজভক্তি)—

আস্থায়ী।

রাজরাজেশ্বরী তুমি, তব অনুগতা আমি,
সাদরে আরতি করি এ হেতু আজি তোমারে।

(সমবেত গীত—Chorus.)—

অন্তরা।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয়!
আজি রে এ বঙ্গরাজ্য অতুল আনন্দময়!

(বঙ্গীয় রাজভক্তি)—

আস্থায়ী।

চিরকাল সুখে থাক, প্রজাগণে সুখে রাখ,
বঙ্গীয় রাজভকতি তোমারে ভকতি করে।

(পূর্ণ সমবেত গীত—Grand Chorus.)—

অন্তরা।

জয় জয়, জয় জয়, রাজরাজেশ্বরীর জয়!
আজি রে এ বঙ্গরাজ্য অতুল আনন্দময়!

প্রত্যেক আস্থায়ী ও অন্তরা উল্লিখিত স্বরসংযোগে গেয়।

THE END.

Printed by I. C. Bose & Co., Stanhope Press, 249, Bow-Bazar Street, Calcutta.

